

NEWS: THE 20-1200mm BRIDGE CAMERA
ULTRA-WIDE 60x ZOOM, 9FPS AND 16MP

Saturday 3 August 2013



amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

MULTIPLE EXPOSURE LANDSCAPES

Creative techniques for
pictures with a difference

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The 'Mini M' **Leica X Vario**.
AP puts the images to the test



PROJECT

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COMMUTING WITH CAMERA IN HAND

How to shoot brilliant photos
every day on your way to work



WIN

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SHOOT BLACK & WHITE

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Amateur Photographer For everyone who loves photography

I WATCHED the royal baby emerge from hospital last night. He was greeted by the massed ranks of the world's press, there to prove to the world that it really did happen. How many press photographers does it take to change a light bulb, I wonder, when it takes so many to photograph one baby? I can imagine the different focal lengths on duty, and the importance in the moment that a minutely different angle can make, and even the alternative compositions created by one camera upright and the next on its side. It seems slightly ridiculous, though, that we require 100 photographers and 20 TV crews to do essentially the same job. But how can we do anything else?

Freedom and independence demands that we should ensure these occasions are not manipulated, that as many as is possible bear witness to the truth so that it can't be denied. We cannot have just one person photograph an important event, as they mightn't see everything or may be swayed to see only what is desirable. We need the massed press, every angle and every interpretation. That way the event is truly covered.

Whether that was the real heir last night, however, is impossible to tell!



Damien Demolder
Editor

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© MARTIN EVENING

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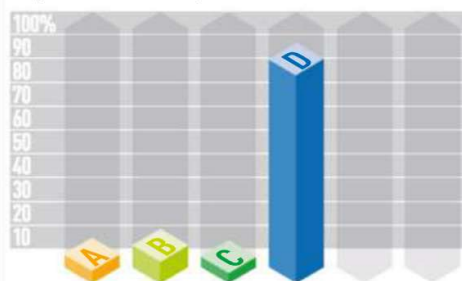
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THE AP READERS' POLL

IN AP 13 JULY WE ASKED...

Do you want Android on your camera?



YOU ANSWERED...

A Yes, to personalise my camera	3%
B Yes, to increase features with apps	9%
C No, not on a CSC	2%
D No, not at all	86%

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Would you like to be a press photographer?

VOTE ONLINE www.amateurphotographer.co.uk

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© DANIEL LOVE

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Ian Berry's passion for issue-based projects and his unerring eye for an image have made him one of the foremost photojournalists of his generation, writes David Clark

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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EF 200mm f2.0L IS USM Lens £4799.00 £199.95 P/m
EF 200mm f2.8L II USM Lens £609.00 £25.37 P/m
EF 85mm f1.2L II USM Lens £1739.00 £72.45 P/m

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EF 35mm f1.4L USM Lens £1149.00 £47.87 P/m
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Macro Ring Lite MT-24EX £749.00 £31.20 P/m





It could be a
non-camera
consumer product

Nikon to counter smartphone threat, page 7



16.1MP model with 20-1200mm lens • 9fps at 'full resolution'

PANASONIC UNVEILS FZ72 BRIDGE CAMERA

PANASONIC has added to its FZ and XS ranges of bridge and compact cameras.

The 16.1-million-pixel Lumix DMC-FZ72, priced £369.99, is described as a super wideangle and superzoom bridge camera with a 20-1200mm (35mm equivalent) lens. The 60x optical zoom is billed as 'the industry's highest'.

Meanwhile, the Lumix DMC-XS3, priced £119.99 and part of the compact XS series, offers a 14.1-million-pixel High Sensitivity MOS sensor in a body 14mm thick.

Both cameras feature Panasonic's Lumix DC Vario lenses.

The FZ72's 20mm ultra-wideangle lens comprises 14 elements in 12 groups, including six aspherical lenses with nine aspherical surfaces and three extra-low dispersion lenses.

Panasonic claims that the 60x zoom ratio can be further extended up to 120x equivalent, while maintaining picture quality, with Panasonic's Intelligent Zoom and Intelligent Resolution technology.

The FZ72 can also be fitted



Due out this month, the Panasonic Lumix DMC-FZ72 carries a 60x optical zoom and is priced around £370

with the DMW-LT55 1.7x Tele Conversion Lens (sold separately), which transforms the 60x optical zoom into a 102x optical zoom.

The firm claims this is so powerful 'it can even capture the cratered surface of the moon clearly'.

Panasonic is keen to stress the speed and sensitivity of the FZ72. It can shoot

9fps at the full resolution of its 16.1-million-pixel High Sensitivity MOS sensor with a mechanical shutter, and 5fps with continuous AF.

The camera features Panasonic's 'Light Speed' AF for quick focusing, and has a start-up time of approximately 0.9secs.

Also designed to help speed and responsiveness is the

Power Optical Image Stabiliser (OIS) with 'active mode', which also featured in the DMC-FZ200. Panasonic promises this will provide 'approx twice the correction angle at the tele-end setting and blurless zoom shots and night shots'.

The XS3, at 14mm thick, is slimmer than the XS1. It employs a 14.1-million pixel High Sensitivity MOS sensor with an advanced 'Venus Engine' image processor for noise reduction.

Its f/2.8 Lumix DC Vario 24mm wideangle lens comprises six elements in five groups, with three aspherical lenses, a total of five aspherical surfaces, and features a 5x optical zoom.

A number of automated features have been included in the XS3's design, such as filter effects that can be applied both during and after shooting.

The XS1's intelligent auto (iA) is also included, and Mega OIS is integrated into the iA mode to suppress hand-shake.

The MOS sensors allow for recording video in 1920x1080-pixel full HD. The FZ72 can record in AVCHD and MP4 formats – the XS3 in just MP4.

On both models, many features such as OIS, active mode and intelligent auto also apply to video capture.

The FZ72 is expected to be available from August, and the XS3 from September.

SNAP SHOTS

● Photographers will have the chance to get to grips with new products from more than 25 major manufacturers in a Carmarthen Cameras show taking place on 7 September. From 10am-5pm at the Ivy Bush Royal Hotel in Carmarthen, products including cameras, lenses, tripods, bags, lights, binoculars, scopes and other accessories will be available to view and demonstrate. Email info@carmarthencameras.co.uk.

● A collection of 15,000 photographs will showcase the historic past of the London Borough of Merton in a lottery-funded project organised by Merton Council. The images, taken throughout the 20th century, include photos from the First World War. The project will be launched with a new website in Spring 2014.

HOYA RELEASES NEW UV AND POLARISING FILTERS

A NEW series of Hoya photographic filters, called Revo, have gone on sale in the UK.

The series, developed by Kenko Tokina Co Ltd, includes a UV filter and a circular polariser – each with Hoya's improved Super Multi-Coating (IS-HMC) formula, which the firm claims will greatly reduce reflections and enable easy cleaning thanks to a 'water and stain-resistant' coating.

The 'low-profile' filter frame makes the filters compatible with a wide range of super and ultra wideangle lenses, according to UK distributor Intro 2020 in a statement.

Made in Japan, the Revo filters are available in sizes from 37mm to 82mm, priced from £35 for the 37mm UV filter.

The series has been developed solely for UK and German markets.

Visit www.intro2020.co.uk.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 31 July

EXHIBITION Cranium Architecture by Irving Penn, until 13 September, at Hamiltons Gallery, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltonsgallery.com. **EXHIBITION** There's no such thing as bad weather – only different types of lighting by John Gravett, last day, at Theatre by the Lake, Cumbria CA12 5DJ. Tel: 01768 774 411. Visit www.theatrebythelake.com.

Thursday 1 August

EXHIBITION Domus by Giorgio Casali, until 22 September at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. **EXHIBITION** The Smiths – Complete Collection of Original Promo Posters, last day at Barcelona NQ, Manchester M4 1NB. Tel: 0161 839 7117. Visit www.barcelonanq.co.uk.



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Friday 2 August

EXHIBITION Prefabs – Palaces for the People by Elisabeth Blanchet, last day, at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** Postcards by John Hinde until 20 October at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk

Saturday 3 August

DON'T MISS Garden Photography Workshop (9.30am–4.30pm) at Barnsdale Gardens, Rutland LE15 8AH. Booking essential. Tel: 01572 813 200. Email courses@barnsdalegardens.co.uk. **EXHIBITION** Short Breaths by Miles Aldridge, until 28 September at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

Sunday 4 August

EXHIBITION The Press Photographer's Year 2013, until 31 August at the Lyttelton Exhibition Foyer, National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit www.nationaltheatre.org.uk. **EXHIBITION** RHS Photographer of the Year, until 11 August at RHS Garden Wisley, Surrey GU23 6QB. Tel: 0845 260 9000. Visit www.rhs.org.uk/wisley.

Monday 5 August

EXHIBITION Ever Young by James Barnor, until 31 August at Impressions Gallery, Bradford BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com. **EXHIBITION** Jesse Alexander: The Golden Age of Motorsport, until 24 August at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.



© JAMES BARNOR

Tuesday 6 August **LATEST AP ON SALE**

EXHIBITION Alive – In the Face of Death by Rankin, until 15 September at Walker Art Gallery, William Brown Street, Liverpool L3 8EL. Tel: 0151 478 4199. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** CIWEM Environmental Photographer of the Year 2013, until 1 September at Grizedale Forest Visitor Centre, Cumbria. Visit www.forestry.gov.uk/grizedale.



The Lytro features an 8x f/2 optical zoom and Wi-Fi connectivity

8GB and 16GB versions available

UK RELEASE FOR LYTRO LIGHT-FIELD CAMERA

LYTRO'S new consumer light-field camera, designed to allow users to refocus an image post-capture, made its UK debut as we went to press.

The camera's light-field sensor records the colour, intensity and direction of every light ray entering the camera and thus offers users unprecedented ways in which to control their images.

As well as post-capture focusing, the light-field sensor also allows for shifting of perspective in a scene.

Lytro CEO Jason Rosenthal said: 'With light-field technology there is a huge

opportunity for creativity in photography that hasn't been possible in the past.'

The camera features just two buttons, power and shutter, plus a touchscreen that can be used to adjust and refocus images in-camera.

First announced in 2011, at the time the camera was touted by the firm as the 'most significant shift in photography since the digital revolution'.

The Lytro camera will be available in 8GB and 16GB models and a variety of colours.

They are priced at £399 and £469 respectively.

NISSIN Di700 FLASHGUN NOW AVAILABLE IN UK

The Nissin Di700 is available for Nikon and Canon fits, priced £195

KENRO has announced the UK launch of the new Di700 flashgun from Nissin, which features rotating lock-release buttons and auto zoom coverage of 24–200mm.

The flashgun debuted at what was to be the last Focus on Imaging show in March of this year, demonstrating 180° of horizontal rotation and an expanded 7° of downward tilt.

One feature that sets the Di700 apart is its external power socket, said to be unique in flashes of its category.

Kenro says that operating the flash with the new Nissin Power Pack PS 8 (sold separately) will greatly decrease recycle time – the firm claims a minimum of just 0.1secs.

Other features include a colour temperature of 5,600K, wireless connectivity and an AF-assist beam with an effective range of 0.7–6m.

For more information, visit www.kenro.co.uk or call 01793 615 836.



SNAP SHOTS

● A new venue for showcasing the work of upcoming photographers is set to open in the London borough of Richmond. Featuring works by new and emerging photographers, the London Photo Gallery will have its first opening on 17 August, with all photos up for sale. The pop-up will also be opening on 26 October, 23 November and 14 December. The Gallery is located at Vestry House on Paradise Road, Richmond, and will be open on selected dates from 1pm-7pm (except on 26 October, when it will be open until 5pm). For more information, visit www.londonphotogallery.org.

● A photographer calling himself 'Stroma' is in the midst of a 365-day project documenting the city of Brighton & Hove as he sees it. With a second-hand Fujifilm FinePix HS20EXR he is attempting to show the city 'in all its highlights and shadows'. Find 'StromaBrighton' on Flickr and Facebook to see his progress.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
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amateurphotographer@ipcmedia.com

Image quality testament to 'dedication'

ROYAL NAVY PHOTOGRAPHERS HONOURED



MEMBERS of the Royal Navy's photographic branch have once again been recognised at the annual Peregrine Trophy awards.

Leading Airman David Jenkins was crowned Royal Navy Photographer of the Year for 2013 for a portfolio of four photographs that showed a range of life in the Service.

The panel of judges, which included *Daily Telegraph* picture editor Matthew Fearn and Professor Naren Barfield of the Royal College of Art, selected winners in ten professional categories as well as three that were open to amateurs.

Leading Airman Jenkins also won the 'Life Without Limits' award for an image of two aircraftwomen aboard the HMS York, taken just prior to her decommissioning (pictured, above right).

Other winners included Petty Officer Sean Clee, who took the coveted Peregrine Trophy for the best portfolio of six prints of Service-related subjects (see right).

Sergeant Ben Briggs triumphed in the Amateur categories with a two-image



portfolio of survival training. The judges described this year's entries in the Amateur category as 'outstanding'.

Head of the Royal Navy Photographic Branch, Captain Ian Stidston, said: 'The standard of images submitted is testament to the diversity and adaptability of our people and clearly demonstrates dedication to both their art and their Service.'

Visit www.royalnavy.mod.uk to find out more and to see a gallery of the winning images.



The top portfolio of six images of Service-related subjects clinched the Peregrine Trophy for Sean Clee



Photography is a key selling point for phone makers like Nokia, which recently unveiled the Lumia 1020. A camera grip is available as an optional extra

NIKON EYEING UP A SMARTPHONE?

NIKON'S boss is reported to be considering the development of a 'non-camera consumer product', as smartphones increasingly threaten compact camera sales.

In an interview with Bloomberg news agency, Nikon president Makoto Kimura is quoted as saying that developers are working on products due to go on sale within five years.

But he refuses to say whether a mobile phone is in the offing.

'It could be a non-camera consumer product,' said Kimura in the 4 July interview with Bloomberg at Nikon's Tokyo headquarters.

'The number of people taking snapshots is exploding by use of smartphones that sold 750 million or so last year and are still growing.

'We've centralised our ideas around cameras but can change our approach to offer products to that bigger market.'

A Nikon Europe spokesperson told AP: '[Mr Kimura's] point was that Nikon must consider changes happening in the market and keep proposing attractive products.'

Nikon declined to comment on any future products in the pipeline.

OLYMPUS WHISTLEBLOWER SIGNS FILM DEAL

THE OLYMPUS scandal is to be made into a movie after a deal signed with The Ink Factory, the film production company that dramatises John le Carré spy novels.

The movie, to be called *Exposure*, has won support from Film4 and will be a 'first-person' account of the battle to uncover a £1.1 billion financial scandal, exposed by former Olympus president-turned-whistleblower Michael Woodford in October 2011.

Woodford said: 'While I received many

approaches, I've always wanted to make this film with The Ink Factory, as it was [producer and co-founder] Simon Cornwell who wrote to me as the drama of the Olympus scandal was unfolding, and encouraged me throughout those frightening and disturbing months of 2011 and 2012.'

Cornwell said: 'We see this as a rich, character-driven drama about a man called to take extraordinary action.'

'There are all the elements of a thriller, the constant shadow of the Yakuza and the

very real sense of physical threat.

'It is also a tale full of contemporary resonance and moral depth.

'We are very excited to be working with Michael Woodford in bringing his unbelievable experiences to the screen.'

There is, as yet, no word on who will play Woodford in the movie, when shooting will start, or a release date.

Woodford's book is also called *Exposure*.

Financial details of the deal have not been disclosed.

AP
THIS
WEEK
IN...

1955

Sweltering summer temperatures seem to have been playing on the minds of AP staffers in 1955, because the 3 August issue is all about holidays. 'Most keen photographers – those who are enthusiastic enough to be members of a club, at any rate – are inclined to take their holiday photography far too seriously,' writes TE Gray. 'While I do not belong to that vociferous band who decry all that is traditional in photographic art as "outmoded, stale pictorialism", I do think a more lively, positive approach to picture-taking can be very rewarding and can add to one's enjoyment of the hobby.'



CLUBNEWS

Club news from around the country

BARRY CAMERA CLUB

Two members of the club have successfully gained the Licentiate ship of the Royal Photographic Society Award. Jamie Archdale-Smith won for pictures from his trips to Italian cities, while Frank Cleland's images were a mixture of Hong Kong, Australia and his home in Wales. Visit www.barrycameraclub.org.uk.

SNAP SHOTS

● Impossible Project founder Florian 'Doc' Kaps has announced his retirement from the film-production firm, which hit headlines in 2008 when it bought the world's last factory making Polaroid instant film. After five 'exhausting' years, Kaps has resolved to step back and spend more time with his family while allowing the firm to continue its developments in analogue instant photography.

● 'Harry Potter' star Katie Leung has revealed that she is a keen photographer with a degree in the subject under her belt. In an interview with *Metro*, the Scottish actress said she loves Cartier-Bresson and Irving Penn and owns a Contax G2 – 'the poor man's version of a Leica', as she described it. 'I stick to a fixed lens,' the actress said, 'I love old-school photography.'

'PEOPLE WATCHING' WINNERS ANNOUNCED

THE SOCIETY of International Travel and Tourism Photographers have announced an image taken at the Louvre in Paris as the winner of its annual photographic competition.

Unni Brekke's image (pictured), titled 'At the Gallery', was chosen over more than 300 other entries.

The theme this year was 'People Watching.' The Society said it was looking for images that 'define the moments that our lenses capture every day...

from moments of joy to scenes of happiness, sadness and destitution.'

Unni, from Lofdefjord in Norway, has earned himself 12 months' membership to the Society. Runners-up Debashis Mukerjee from India and Alexandros Dalkos from Greece have both won six months' membership. Eleven entries were highly commended.

To see the winning entries, visit www.sittp.com/people-watching/index.htm.



VISUAL ARTISTS TO SHARE £4 MILLION OF ROYALTIES

IF YOU are a photographer or visual artist whose work has been published in the past year, you could claim a share of a £4 million royalty pot.

DACS (Design and Artists Copyright Society), a not-for-profit artists' rights organisation, is once again preparing to launch Payback, its annual service that allows artists to claim royalties for use of published works.

If you are a photographer with copyright-protected

artworks that have been published in a book or magazine or included in a television broadcast, you can apply for a share in Payback.

Payback royalties are obtained through collective licensing schemes, which cover things like photocopying of books by Government departments and businesses, or repeats of TV programmes.

Payback runs from 1 August until 31 October. Visit www.dacs.org.uk/for-artists/payback.

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PHOTOS INSPIRE ARTIST HUNT

A PHOTOGRAPHER'S exhibition of images of street art has elicited a call for the artists behind the pieces to step forward and be recognised.

Valerie C Burton's show, 'Street Fare', which will debut at Ottawa's Guild 420 later in August, features a number of images of street art taken in various places, from Canada to Portugal, the Azores Islands and England.

The curator of Guild 420, Brenda Warner, is urging anyone who thinks they might be responsible for the artwork Burton photographed to get in touch.

Visit www.guild420.com.

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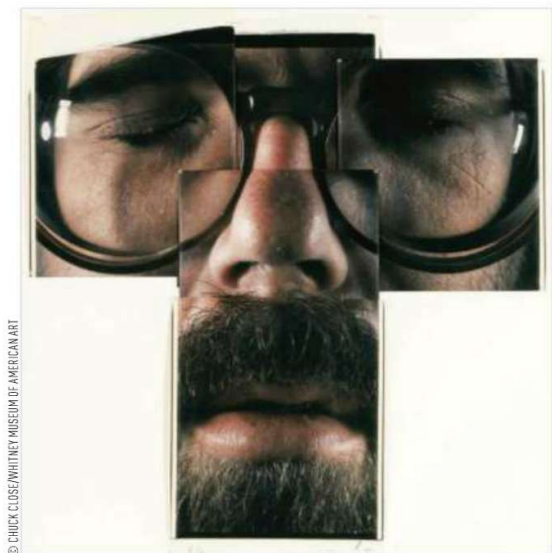
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© CHUCK CLOSE/WHITNEY MUSEUM OF AMERICAN ART

The Polaroid Years: Instant Photography and Experimentation

By James Mundy, Mary-Kay Lombino, Peter Buse and Emily Kloppenburg. Prestel, £35, hardback, 224 pages, ISBN 978-3-7913-5264-0

'INSTANT photography' doesn't mean what it used to. The days of Polaroid may now be over, but it's worth remembering when the instant square prints were an opportunity for creatives and artists to do something different. This formidable collection of artworks using Polaroids features images from Ansel Adams, André Kertész, Andy Warhol and David Hockney, to name just a few. As you might imagine, the styles are eclectic, and it's safe to say that anyone who leafs through the pages will find several images not quite to their taste, but there is enough stimulating artwork to be found that it shouldn't matter. This is a challenging book but recommended.



© ANDRÉ KERTÉSZ/THE FRANCIS LEHMAN LOEB CENTER, WASSAR COLLEGE



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EXHIBITION

Mass Observation: This is Your Photo

2 August-29 September. Photographer's Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. Website: www.thephotographersgallery.org.uk. Open Mon-Wed, Fri, Sat 10am-6pm, Thu 10am-8pm, Sun 11.30am-6pm. Admission free

THE PHOTOGRAPHER'S Gallery can always be relied upon for stimulating exhibitions, and with free admission there's no excuse for London-based photographers not to be making it a regular haunt. This latest exhibition comprises a huge amount of material from the archives of Mass Observation, which was founded in 1937. The first part of the exhibition takes imagery

from the war and immediate post-war eras, and there's a great deal of fascinating material providing insight into what life was like for photographers in years past, such as leaflets outlining what photographs people were permitted to take during war-time. Moving further on, the exhibition also presents snapshots from 1981 onwards that focus on domestic life.

CONDENSED READING

A round-up of the latest photography books on the market



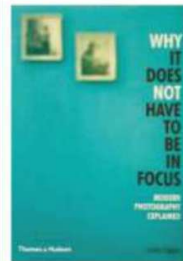
BOOK

Lee Miller: In Fashion

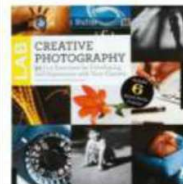
By Becky E Conekin

Thames & Hudson, £19.95, hardback, 224 pages, ISBN 978-0-500-51691-1

SURREALIST, muse of Man Ray, courageous war photographer – Lee Miller was all this and more, but many people don't know that she was also prolific in the world of fashion photography. It is a shame that, like so many of Miller's talents, her fashion work persistently eluded mainstream public attention until after her death, but Becky E Conekin's book makes for a stirring elegiac tribute. More than a simple collection of images, the amount of research that has gone into this book is highly commendable, and the illustrative images are very well chosen. Conekin draws on a wealth of material to create a flattering portrait of her subject, and the result is simply an excellent read.



● **WHY IT DOES NOT HAVE TO BE IN FOCUS: MODERN PHOTOGRAPHY EXPLAINED** by Jackie Higgins, £9.99 This should go without saying, but for some people it does bear repeating – photography is an art form as well as a technical exercise. Jackie Higgins selects 100 key images from modern photography to explain how an apparent lack of technique does not betray a lack of artistry, and how photographs can still be great despite falling short of technical rules. It's a great book – inventive, and persuasively argued.



● **CREATIVE PHOTOGRAPHY LAB: 52 FUN EXERCISES FOR DEVELOPING SELF-EXPRESSION WITH YOUR CAMERA** by Steve



Sonheim and Carla Sonheim, £16.99

A few little creative exercises are always welcome, and this book delivers 52. Some are simple, some more specialist, especially the 'mixed media' projects. It is all rather relentlessly cheerful and sometimes a little saccharine (Tip #29: 'Put a fairy on it') but you can't fault the authors for their sincerity and enthusiasm.

● **PASSAGE TO WONDERLAND** by Michael A Amundson, £29.50

In 1903, Joseph Stimson travelled on a new road from Cody in Wyoming to Yellowstone National Park, documenting his route. Michael Amundson retraced Stimson's steps 105 years later and duplicated his photographs. The new and old are placed side by side, and it's fascinating to see not only how things change but also how they have stayed the same. It gives you hope, in a way, that we are capable of conservation and preservation if we put our minds to it.

22 Things You Can Do Today to Change Your Photography Forever

Photographers these days spend so much time on the Internet learning good things about photography that they never make the time to do the things that would be really great for their photography. I've compiled a list of 21 things in this article that you can do today that would completely change your photography forever.

If you take these tips, I think you'll consider learning portrait photography with me in my online portrait photography course!

Action #1: Learn every function your camera is capable of performing (2 hours)

You know what I mean... not just aperture, shutter speed, and focus. I mean ALL the functions. Do you know how to use the multiple exposure feature on your DSLR? Have you ever taken a time lapse with your camera? How about mirror lock-up? For most photographers even good ones there are at least 3 or 4 functions on the camera that are never used. Learning to expand your creativity can change your photography forever by giving

www.improvephotography.com

JIM HARMER'S site has been going since November 2011, and it has grown very impressively, with more than 15,000 daily visits. There is loads of content to get to grips with here, including beginners' guides, portrait tips, podcasts and gear recommendations, and Harmer is clearly a hard-working and passionate man who puts everything into his site. One of the site's most popular articles, '22 Things You Can Do To Change Your Photography Forever' has deservedly been read more than one million times, and even if you don't like the rest of the site this one is worth a look. There's no real reason why you wouldn't, though, as it's bursting with information and well written to boot.



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CONFIDENCE BOOST

May I thank you for the safe receipt of my Editor's Choice prize of a Vanguard GH-100 pistol-grip tripod head, following my images of Abu Dhabi appearing in *Reader Spotlight* in AP 13 July.

My immediate reaction upon seeing my images on the printed page was one that I'm sure both amateur and professional photographers experience on a regular basis in similar circumstances. It was not, I would assure you, 'What have I won?!', but one of exhilaration with the recognition by, and empathy with, the viewer of my shots, such that they felt inclined to share them with others. As an amateur this is all I need to spur me on.

This recognition has done more for my confidence and enthusiasm for my photography than almost anything I have previously experienced. While I love the prize (and you won't be getting it back!), your appreciation of my work has had a much greater effect upon my spirits, such that I am now working on future submissions already! **Glyn Hopping, via email**



© Glyn Hopping

*IN A CHOICE OF COMPACT LASH OR SD NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PUT THE DRILL DOWN

As Paul Nott states (*Letters*, AP 20 July) there is no need for a Black & Decker to solve the problem of the lack of a viewfinder on the excellent Panasonic Lumix DMC-LX5. However, at nearly £200, the cost of a DMW-LVF1 viewfinder may be prohibitive, but there is another, less costly solution.

When I bought my LX5, I acquired an attachable viewfinder from a website in the States (www.clearviewer.com). It attaches via the tripod mount, weighs just 24g and adds about 8mm to the depth of the camera when not in use. It's also possible to bring the camera close to the eye rather than hold it at arms' length. The only equipment needed is a 5p piece to screw the viewfinder into place. My only connection to the company is as a customer.

David Cantor, Surrey

It's quite basic, but it looks like it works. Thanks for that, David – Damien Demolder, Editor

HORSES FOR COURSES

It was a great idea to test 12 50mm lenses in AP 20 July. The article threw up some interesting results, not least of which were for the Zeiss Planar T* 50mm f/1.4. Resolving little better than a beer bottle at f/1.4 and not much improved 2 stops down. Vignetting and distortion are comparatively poor also. But yippee! At f/11 it is the sharpest on test, in the centre.

So a 50mm f/11 lens with dark corners and bendy straight lines gets four stars; would a pinhole get five stars? Come on, you have to make the grading system meaningful and use all grades from zero to five and relate each tested item to the actual results, otherwise the whole exercise is pointless. **jander01, from the AP forum**

DSLR PHONES, ANYONE?

Regarding Nokia's new smartphone (*News*, AP 27 July), I don't want a phone that includes a 'ropy' camera. The phone bit of the device is tiny. A decent camera already has a decent battery, display, microphone and a speaker of sorts; it even has GPS. Why can't I have a DSLR with a phone module?

I would want to use the camera without turning on the GPS tracking link to GCHQ; I'm not doing anything naughty but wouldn't want Big Brother tracking my every move for transmission to every Google-type company that happened to gain access to privileged information.

Learning, from the AP forum

What The Duck



<http://www.whattheduck.net/>

The point is that not everyone buys for the same reason. Poor resolution wide open wouldn't suit me, because I like to shoot that way most of the time. For landscapes, though, I will stop down, and at f/11 there isn't a better lens in the test.

These tests are supposed to demonstrate the characteristics of the lens, and to a significant extent buyers need to match those characteristics to the way they shoot and what they shoot. The scores also take into account build

and handling, and again that lens does extremely well – it is lovely to use and will be for many, many years to come.

Resolution wide open is only one quality of any lens – and it is not the most desirable quality for every photographer. If it is for you, we also point out the lenses that will suit you better – **Damien Demolder, Editor**

A RUGGED DESIGN

I found the article describing the construction of a pinhole camera (AP 27 July) quite fascinating since it shows how simple it is to build such a basic instrument. I was, however, worried by three points of detail. Firstly, the longevity of the device, cardboard not being noted for this attribute; it is better known as a recyclable material. However, credit to the designer, this is a noble form of recycling although I suspect that light trapping after a little use may become a problem.

Secondly, unless you have tried this form of photography, you will soon find out that exposures are seconds, not milliseconds, and camera shake is a problem, but I can find no tripod bush in this design.

Finally, in principle the technique of making the pinhole is valid, but the result should always be examined under a very high-power loupe. Unfortunately, x10 is of no use, since it is all too easy to finish up with a ragged-edged pinhole that will reduce the definition to an unacceptable degree.

I have located a set of plans for a wooden design complete with tripod bush and a decent shutter control at www.diyphotographics.com/snap.co.uk. Look under PDF files>Panpin instructions and you will find a rugged design built from wood and

metal whose life should be indefinite. Alas, it does not have the green credentials of using cardboard.

Mike Rignall, Gloucestershire

EXCELLENT PERFORMERS

While I welcomed your new lens-testing feature (AP 20 July), there was a glaring omission. Not one lens was included from the famous Leica stable, which currently lists no less than five different 50mm lenses for full-frame, 35mm-format film and digital cameras. Admittedly they are expensive, but should cost be a factor when measuring available optical performance and when setting out to find the best performers?

Famous photographers such as Cartier Bresson relied almost exclusively on a modest 50mm Leica lens in his early days, capturing memorable street scenes and candid pictures of people. War photographers welcomed Leica lens construction and superb performance.

Since the 1950s, Leica has produced updated versions of its 50mm f/2 Summicron and 50mm f/1.4 Summilux lenses, which are first choice for many serious photographers to this day. At entry level, the superb 50mm f/2.5 Summarit lens is the bargain of the group and certainly comparable in price to the most expensive lenses that were featured in your report. I guess your tester might have been surprised had he included the Summarit or Summicron lenses in his tests.

David Askham, via email

We have tested many Leica 50mm lenses in the past, David, but on this occasion we stuck to DSLR models – Damien Demolder, Editor

I DO IT MY WAY

I was quite looking forward to reading the article on creating a wideangle photo with a shallow depth of field (AP 20 July), as this 'impossible image' is something I enjoy creating. However, when I read the article my jaw dropped – 150 shots to produce and a subject willing to stay static! My first question was why? Yes, the finished result looked good, but I certainly use a far simpler way to create what I believe is a comparable image, and as the Brenizer Method is also a trick I don't feel I'm cheating!

Basically, I duplicate the layer, add a blurring effect (at the maximum level I would want), then create a layer mask where everything is hidden. I then paint in the blur at varying strengths to create the false depth of field. This method is very controllable and freely editable. I have attached two versions of the same photo and I think this method works pretty well.

Keith Marriott, Cheshire



An example from Keith's alternative method to the Brenizer Technique

Both are cheating to an extent, but the problem with the blur-layer method is that it doesn't respect fully the depth of the scene. Although on the surface it is simpler, to perform convincingly in complex views it can be more time-consuming! And for the Brenizer Method, the subject doesn't need to be still for long – Damien Demolder, Editor

BACK CHAT

AP reader Steve Smith ponders the topic of image manipulation in the World Press Photo competition

MY FIRST thought on reading that World Press Photo had received complaints about the authenticity of an image (News, AP 1 June) – Paul Hansen's Press Photo of the Year 2012 – was to groan, 'Not again!'

Ultimately, the image in question – depicting Palestinians in the aftermath of a rocket attack on Gaza – was found by independent analysts Dr Hany Farid and Kevin Connor to contain nothing more sinister than global and local colour and tone retouching. But by then, the damage had been done! Another photographer has had his honesty questioned for all to see. And even though he's been vindicated, he'll hardly be cock-a-hoop about being singled out in such a manner.

We've been here before with the tetchy subject of just how much image manipulation is seen to be 'acceptable'. In 2010, for the first time, entrants in the World Press Photo could be required to produce their image's original raw file in cases where doubt had been cast as to both the photo's authenticity and the photographer's integrity. The winning image that year – which was subsequently disqualified – was Stepan Rudik's 'Streetfighter. Kiev. Ukraine'. When Rudik was found to have cloned out a foot that was visible below the streetfighter's bandaged hand, all hell broke loose.

Many photographers – myself included – saw Rudik's action as nothing more than cloning out a slight distraction. Not so World Press Photo. Hence, a powerful image was discarded and Rudik's name was mud – if internet forums were anything to go by! Such a fuss was unheard of in the days of film – particularly with regard to b&w images. Entries, whatever the competition, were rarely submitted without some – occasionally very heavy – darkroom manipulation. Even press photos were rarely printed 'straight'. How many great photos would the world have been denied had such strict competition rules applied then?

Going back to Paul Hansen's (thankfully still triumphant) image, there can be few things more likely to anger any photographer than the word 'forgery' being associated with their work. Analysts Farid and Connor rightly condemned Neil Krawetz, the image analyst who'd implied that Hansen's entry was a composite. Their studied examination of the original file proved Krawetz wrong and Hansen innocent.

For all the wrong reasons, World Press Photo is now no stranger to controversy! But what a pity it's the authenticity of the images it receives rather than their subject matter that provokes the controversy.

Only retouching that conforms to accepted standards in the industry is allowed by World Press Photo. Might it not be a good idea for it to work on the basis that a great press photo has always been one that effectively depicts the wonderful and, sadly all too grim, world we live in? So why not simply ban all retouching and let the image speak for itself!

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PHOTO INSIGHT

Andrew Sanderson talks us through this dramatic window scene taken at night and explains how it came about



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

THIS image is the view out of a window at night. It was taken in 1995 in the back room of a property I was refurbishing at the time. The place had been an antique shop and was to become an art gallery, and I was working every evening to decorate it and varnish the floorboards.

The gallery was called Sanderson, George and Peach, in Holmfirth, West Yorkshire, where I still live. I ran this gallery alongside my friend and artist, Debbie George, for ten years, before we decided to concentrate on exhibiting and publishing our own work instead. You can still see a little of what we were about via our blog site at sandersongeorgegallery.blogspot.com.

I had been thinking about creating this photograph for some time before I actually picked up my camera. Every evening, when I packed up for the night to drive home, I would put out the lights and see the projected shapes of a tree branch on this window. The security light from a local property across the way was causing the shadow, and for about four nights I saw this shadow and thought it would make a good picture.

Each time I went over to work on the art gallery, though, I forgot to take my camera, until almost a week had passed since I first saw this composition. When I eventually took over my Yashica Mat 124G twin-lens camera and a tripod, I knew exactly how I was going to frame it and how I saw the final print – I wanted the room to be completely black, with no detail, as I thought this would detract from the subject.

As I had spent so long thinking about the scene before I eventually picked up the camera, I had time to work through all the possibilities and make sure I was making the right choices to create the

atmosphere that I wanted within the images.

I had previsualised the photograph as an area of solid black with a lit window floating in the space. Where to position the window was important, too. I didn't want it bang in the centre, so I placed it slightly to the

right. I think this kind of consideration is very important in photography. It may seem a minor point, but it can make or break a picture. Imagine this same scene with the window centralised, or higher or lower: does it still hold the same weight or have the



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



‘Imagine this same scene with the window centralised, or higher or lower: does it still hold the same weight or have the same impact?’

the look of this image, as it reminds me of German expressionist films (although at the time I didn't set out to create this kind of look). In those films, shadows were often used for dramatic effect, and as I had this lovely shadow here, reaching out across the window with partially visible buildings and lights behind, how could I resist taking this shot?

I also love how the old windows seem as though they haven't been cleaned for decades, giving an etched look to the glass. If the windows had been new, or if I had spent a night cleaning them before taking the photograph, the projected shadow wouldn't have shown up. This is just one reason to be pleased about having murky windows, and one reason not to clean your own!

As I said earlier, the camera I chose to create this image with was a Yashica Mat 124G. Made from 1970–1986, it was the last TLR produced by Yashica. You can still pick these cameras up on eBay today for around £100, although auctions do start off lower. Shooting with film can help slow down the photographic process and make you think about your compositions in detail before you press the shutter release. Whatever film camera you use, I recommend you try it at least once to see how shooting with a limited number of exposures changes your photography. **AP**

Andrew Sanderson was talking to Debbi Allen

same impact? The smallest of decisions can affect your photos massively, so it's always worth taking your time to really think every element through before you hit the shutter button. In the digital age, this is why people advocate taking lots of photographs of the

same subject from different angles and viewpoints. However, when you're shooting on film, as I was here, this is a luxury you can't afford, so planning is essential.

I'm pleased with all the decisions that came together to create this picture. I love

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– The many shades of Gray. BPI (British Photographic Industry) News July/August 2013

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NIKON S4 RANGEFINDER CAMERA

Photographed by Tony Hurst

The Nikon S4 was introduced in March 1959. It was essentially a stripped-down version of the S3. Nikon discarded the self-timer and installed a manually resetting frame counter similar to the S2, removed the 35mm frame line from the finder leaving only those for the 50mm and 105mm lenses, and left off the motor drive coupling lug under the take-up spool. The S3 was supplied with a cloth shutter instead of titanium. The shutter speeds are from 1 to 1/1000th sec., B and T. Weight: 520g. When Nikon announced the S4 they ran into a real problem: Joseph Ehrenreich the owner and CEO of Ehrenreich Photo-Optical Industries would not import the S4 into the United States and Canada. He reasoned that he already had the hot selling Nikon SP and the second level S3 as a lower priced alternative to the SP. He was awaiting the forthcoming shipment of the Nikon F and he felt that the S4 would deprive them of sales of the S3.

Despite this set-back, Nikon decided to go ahead with production and sold them to the home market. The total number of S4s produced was 5,898, ranking it as the lowest production Nikon rangefinder since the Nikon M! It is important to bear in mind that with the exception of those few features that were removed, the Nikon S4 is of exactly the same quality as the SP/S3 models. This fine example comes complete with original instruction manual, maker's box and shipping carton. RARE (see inset photo) MINT- £7,000.



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REMOVE MOIRÉ PATTERNS



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to remove moiré effects from an image using a localised adjustment method

MOIRÉ is the term used to describe image artefacts that are caused by light interference. This can be due to the way light reflected from a fine-pattern subject causes interference patterns to appear in the final capture. If the frequency of the subject pattern and the frequency of the photosites on the sensor clash, this can result in an amplified moiré pattern.

Most camera sensors feature a low-pass, anti-aliasing filter that covers the sensor and introduces a very slight amount of softening of image detail to mitigate some of the effects of moiré. Most of the time, low-pass filters do a good job of preventing moiré, although occasionally, such as in the example shown here, it will not always be able to prevent moiré effects from being

seen in the final image.

Some of you will be aware that the Nikon D800E is a variant of the D800 camera but with the low-pass filter covering the sensor removed. This results in sharper captures, or at least captures that require less post-capture sharpening, but at the expense of becoming more prone to problems with moiré. As you can see in the following steps,

where this does become noticeable, it is now possible to fix it using a localised adjustment method in Camera Raw or Lightroom. The only downside of this technique is that localised moiré reduction is processor-intensive, and can cause subsequent raw processing to slow down, which is why it's best to carry it out at the end.





1 This shows the uncropped version of the photograph I took of the Chicago skyline photographed from Northerly Island. I shot this picture in raw mode and it is shown here using the default Develop settings.



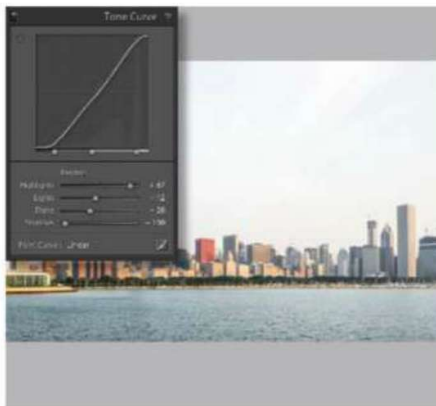
2 I wanted the focus to be on the shoreline and the buildings, so I selected the Crop Overlay tool in the Develop module, and clicked and dragged to define the area I wanted to crop.



3 In the Basic panel, I adjusted the sliders to optimise the tones in the photo. I knew with this particular image that I was likely to need to use the Tone Curve and extensive localised adjustments to achieve the desired look, so this was more about establishing a good base image that could be manipulated further.



4 The next thing I did was to boost the Clarity. Most images will benefit from a small Clarity boost. With a photograph like this, a shot of buildings that are some way off in the distance, adding positive Clarity helped to improve the localised contrast and make everything appear less hazy.



5 I then went to the Tone Curve panel and adjusted the Region sliders to add more tone contrast where it was needed. In this instance, I added a kick to the Shadows to increase the shadow contrast and also added another kick to the Highlights to increase the sky contrast.



6 The last adjustment was not enough to bring out the cloud detail, so I went to the HSL/Color/B&W panel. In HSL mode, I selected the Target Adjustment tool and dragged downwards in the sky area to darken the sky more. This began to reveal more cloud detail.



7 I still needed to do more here, so I selected the Graduated Filter tool and added a linear gradient adjustment. As you can see, I used a negative Exposure setting as well as a negative Shadows adjustment to achieve an even darker sky.



8 There was one last problem to resolve and that was the moiré pattern artefacts that showed up on the building in the middle. As you can see, the pattern interference resulted in the bands of moiré.



9 If you are using Lightroom 4 or later, it is now possible to get rid of such moiré effects using the Localised Adjustment Brush. You will note in the settings panel shown here I needed to set the Moiré slider to +100 (this is the setting you need to use when you want to remove moiré). Brushing over the building got rid of all traces of moiré artefacts.

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Enjoying the journey

Street photographer **Daniel Love** explains how he found time in his busy day to create his epic and personal portrait of New York City. He talks to **Jade Lord**

Reflection on Broadway and 23rd Street. Reflections are an irresistible draw for Daniel

WHILE many aspiring documentary photographers yearn to emulate the professionals and immerse themselves in a long-term photographic project of some kind, most of us would struggle to find the time to undertake such a task. However, amateur photographer Daniel Love has proved with his project 200 Hours that you can find time – and inspiration – in the unlikelyst of scenarios.

A resident of New York City since July 2009 after emigrating from Britain, like anyone with a passion for photography Daniel had first documented NYC's

glamorous and well-trodden sites. However, he soon grew tired of the same old images and wanted to direct his lens elsewhere and focus his photographic efforts into something more significant.

'I've always had a strong interest in photography – my dad had a Canon A-1 that I used from an early age – and I invested in a decent camera when I moved to New York,' explains Daniel. 'As much as I was enjoying taking lots of pretty pictures of the city with my Canon EOS 5D Mark II, I felt I wanted to try my hand at a project that had a bit more meaning.'

Projects take time, however, and having moved to New York to teach English at a middle school, time was not something he had in abundance. It was the realisation that he was spending 90 minutes a day travelling to and from work that generated the idea to take pictures on his commute. Thus, the project 200 Hours – the total number of hours he would spend commuting from November to the end of the school year – was born.

'The idea of shooting on your commute is a really convenient thing to do,' says Daniel. 'It can seem like a daunting task to have to set aside all this time for a photography project, so the fact that I was able to incorporate a project into my daily life made it much easier to maintain the motivation to do it. I was making use of a time that I would have previously wished was over or would rather

ALL PICS © DANIEL LOVE



forget – it was a nice way of making that time valuable.'

SHOOTING ON THE MOVE

At the start of the project, Daniel's aim was simply to photograph what he found on his way to work – he had no specific vision in mind for what the themes or compositional similarities might be. He did, however, create a few rules to follow: he would post one picture a day to the photo-sharing site Flickr (amounting to 115 in total); he would allow some deviation on his route to and from work; and he would not photograph the same location more than twice. Invariably, his commute ended up

becoming longer, thanks to the time spent documenting his surroundings.

'My fastest route to school would be to take the N train from Astoria to 59 and Lex, the 6 train to 23rd Street and walk east on 23rd Street,' explains Daniel. 'But I allowed myself to walk around the grid on the Manhattan end and walked anywhere from 19th Street up to 25th Street. If I was leaving work and I had to go to the gym or go shopping, I allowed myself to include that in my commute. There wasn't a strict rule that I had to walk exactly as I would always walk on my commute and take a photo along the way – it was more a case of documenting the area I ended up walking through.'

Top: 50th Street between Park and Madison

Above left: Not a particularly nice day to be hanging off the back of a garbage truck. Taken at 23rd Street and Park

Above right: Security booths are a recurring theme in Daniel's project

Daniel used a range of lenses across the project, from 35mm to 300mm, but didn't actually leave the house carrying his full kit. Instead, he picked one lens to work with every day.

'I wanted some variety across my work, so I didn't want to restrict myself to using just one lens,' reveals Daniel. 'I had certain days where I'd think, "I'm going to shoot with the 85mm today." In the end, I found I used the 85mm a lot, as it's the perfect lens to shoot from one side of the street to the other and it achieves a pleasing composition.'

Indeed, composition became increasingly important to Daniel's work. As the project developed, he found that what he chose to



compose within the frame of his camera became dominated by geometry, symmetry and shape.

'I got obsessed with very strict geometry and shooting things absolutely dead on,' he reveals. 'I was very much drawn to patterns, silhouettes and reflections, and they just became the running themes in the end.'

BLACK & WHITE STREETS

From the start, Daniel made the decision to shoot entirely in black & white, which has worked well to enhance and complement the strong sense of shape and form that developed within the series. However, black & white made sense from a practical point of view, too, as it was a way of dealing with the changing light that a project shot across several seasons would present.

'Given that the seasons would be changing, I was concerned that the images would look dramatically different, that they wouldn't feel like a cohesive body of work,' Daniel explains. 'Choosing to shoot in black & white was a way to unify the whole project. I also knew I wasn't going to have very much control over what light I was going to shoot in, so I felt that black & white would be more forgiving in harsh light, because you can play with the lines and forms of your subject in a way that has much more drama than shooting in colour allows.'

Not being tied to light conditions opened up the opportunity to shoot extensively at night – something that Daniel took full advantage of, as consequences forced his commute home ever later.

'In the beginning, I shot in the morning around 7.30–8am, as I was fresh enough to get up early,' says Daniel. 'As the project wore on, though, I ended up taking photographs after school anywhere between 4.30pm and as late as 10.30pm, because towards the end of the school year I'd end up leaving later. While it wasn't a specific preference that they were shot at night, it's

Above: Looking north on Lexington at 24th Street

Below: The view north on Lex from 28th Street and Daniel's favourite shot from his 200 Hours project

just what ended up happening, actually in the end I was worried about the summer coming, as my night shots would be limited. Thankfully, we actually had a really miserable spring with rubbish weather, so I shouldn't have worried.'

Daniel's approach to getting a shot a day on his commute ranged from shooting just one image and knowing instantly that he'd got what he wanted, to shooting 40 or 50 frames in several different locations until he was happy. He'd then tweak his chosen image at night, spending no more than five minutes editing the file using presets in Camera Raw.

'Sometimes I'd get a shot almost immediately, but in some cases I'd stand around for four to five minutes and wait,' says Daniel. 'If it took longer than that, I felt like I was barking up the wrong tree and I'd move on to something else.'

What Daniel was often waiting for was for someone to step into the frame he'd composed. This added element was his way of balancing the composition and simply adding human interest – a nod also to his admiration for contemporary portrait photographers Dan Winters and Joe McNally, as well as the great street photographer Henri Cartier-Bresson. It was also a somewhat practical decision to include the human figure:



DANIEL'S FAVOURITE SHOT

'I REALLY like this telephoto avenue vista shot, as you get a sense of how long the avenue is: avenues are such a striking part of New York's grid system and shooting with a telephoto lens really accentuates it,' says Daniel. 'What I also like about this image and shooting with a 135mm lens is that people very rarely shoot telephoto in "street"

photography. We're so used to seeing urban scenes at 35mm or 50mm. I felt a telephoto provided a perspective on the city that you don't usually see. It was only with that lens that I felt you could truly sense the density of the city as a result of the compression from the lens. I really love the symmetry of this shot as well.'



'It's pretty hard to find a totally abandoned street during rush hour in Manhattan.'

What the obsession with geometry and shape and the sparse populations of the images created, however, was nearly that: not an abandoned city, but certainly one that is quieter than many would think possible. Yet the decision to include the public in his shots meant that on a few occasions he encountered some hostility and queries over what it was he was doing.

'I think in New York post-9/11, people have big security issues, so there were a handful of times I was photographing in places and I'd get approached by a security

'Daniel has proved that anyone, no matter how busy, can find time to undertake a project'

guard saying that I wasn't allowed to take pictures there,' says Daniel. 'At other times people would ask and be interested, and then I'd ask if I could take their portrait, but quite a lot of people said no.'

GROWING POPULARITY

As the project grew and gained momentum on Flickr, attracting a worldwide audience and even attention from the press, you'd

think the pressure of finding a photo a day worthy of his audience would add to the pressure. However, Daniel says the only real pressure he felt was to meet his own expectations for the project, even when his audience was substantial.

'There were a few days when I really felt the pressure to do it, as having got to a certain point with it, I wanted it to be good,' he explains. 'Ultimately, on those days what ended up happening was that I'd take a lot more photos because I was worried about getting one I was happy with. However, there was a concern about not making too much of a meal of it at the same time.'

With the increasing pressure heaped upon



himself to do justice to the project, Daniel says he was only too happy to welcome the end of 200 Hours. His overwhelming emotion, he says, was relief. That's not to say he is not proud of what he achieved – far from it. This being the first time he has completed a body of work in such a way, he plans to create a book of the 115 photos for his own personal pleasure, and has thought about exhibiting some of the photos in places along his commute.

Nor has it put him off trying another long-term project in the future. 'I've got other ideas for things that I'd like to do – I'd like to shoot formal portraits of local business owners in the neighbourhood I live in, and I've thought about maybe shooting along my commute next year, possibly in colour,' he says. 'I have to be careful not to spread myself too thinly, though, otherwise I won't do any of them very well. 200 Hours was great and I was happy when it finished, but maybe I'll do something else now.'

Whatever else Daniel tries his hand at, he has proved with this series that anyone, no matter how busy, can find the time in their day to undertake a large-scale project and reap the rewards that accomplishing it can bring. **AP**

To see more of **Daniel Love's** images, visit his website at daniellove.500px.com. To see his 200 Hours project on Flickr, visit www.flickr.com/photos/danielmlove

Top left: A man by Gramercy Park bracing himself against the afternoon snow

Far left: 'There was very little vignetting applied here', says Daniel. 'The darkness on the right is someone stepping into the shot'

Left: Christmas decorations at Rolf's on 3rd. Daniel discovered this scene following a period of creative block

Above: 30th Avenue subway. A good example of Daniel's ability to find the silent moments in such a busy city

Below: Corbet & Conley on 23rd Street, between 1st and 2nd



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Lumix G 14mm f/2.5 Asph pancake lenses, worth a total of £1,329.97. Second prize is a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, worth £499.99.

Third prize is a Panasonic Lumix DMC-LF1 worth £379.99. That's a prize package worth more than £2,200! The top 30 photographs will be published in our 28 September issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the

camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy13

Round seven

Black & White World

For what reason would anyone wish to remove colour from an image? It's a fair question and one that many photographers find themselves asking. Many would argue that the presence of colour in a photograph can act as a distraction from the emotional impact of an image. When we see a black & white image, we are put into a position where we must focus and consider what we're seeing. Some photographers feel that colour draws us too close to the reality of the scene. It makes things a little too real. The removal of colour allows us to engage with the scene through shape, texture and light. This is a particularly interesting way of looking at landscape photography. Black & white images can instil a real sense of atmosphere into a scene – something that many natural landscapes can benefit from, given the right light and weather conditions. But try not to think of landscape photography as simply areas of natural beauty. If you live in a major city or busy town, just take a look through your window. The scene you're seeing outside your own home can easily be considered a type of landscape. Landscapes have provided image makers with endless inspiration for many years. Get out there and see what the land has to offer.

PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Wideangle World	Wideangle/pan stitch	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Under the Weather	Autumn and winter weather	2 Nov	29 Nov	21-Dec Dec

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, plus Lumix G 20mm f/1.7 Asph and Lumix G 14mm f/2.5 Asph pancake lenses, worth a total of £1,329.97. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 7fps high-speed continuous shooting, a 3in, 1.036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF. Other features include full HD (1920x1080-pixel) video at 50p (50Hz) in AVCHD Progressive and MP4 format, plus Wi-Fi connectivity with NFC technology. The Lumix G 20mm f/1.7 Asph and Lumix G 14mm f/2.5 Asph are compact and lightweight pancake lenses that are suitable for a wide variety of occasions, with both providing a beautiful soft focus.



2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system. It also boasts quick start-up and Light Speed AF, making it possible to capture fast-moving subjects clearly. Other features include creative panorama and creative control with 19 filter effects, Wi-Fi connectivity with NFC technology and full HD (1920x1080-pixel) video with stereo sound.



3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summicon lens with 7.1x optical zoom (35mm equivalent of 28-200mm). It also boasts a 0.2in EVF with 200,000-dot resolution and 100% field of view, Wi-Fi connectivity with NFC technology and a 3in, 920,000-dot TFT LCD. Other features include an ISO range of 80-12,800, full HD video and 10fps burst mode.

LUMIX G Get involved with the **Panasonic** community by visiting the Lumix G Experience website at www.lumixgexperience.panasonic.co.uk

Here are some tips and suggestions to help you get started

Why not try...



© PAUL WHITING

LIGHT AND SHAPE

When entering any unfamiliar scene, the two key elements that a photographer is likely to notice are light and shape, and particularly how those elements can work together. Here we see a great example of that. Paul Whiting's shot of sand dunes in Mesquite, in the Death Valley National Park, California, took first place in round 7 of APOY 2010. Paul was also the overall winner of APOY 2005, so clearly he's a photographer who knows what he's doing. Taken with a Canon EOS 5D Mark II and a 70-200mm lens, Paul has exposed the shot in such a way that he has been able to exploit the beautiful contrasts between shadow and light. The light not only emphasises the natural shape of the dunes but also sculpts some new shapes using shadows. This is a shot to learn from.

USING THE WEATHER

Britain is subject to some pretty crummy weather, but the worst thing you can do as a photographer is put down your camera and decide the day is a write-off. Photography is about finding opportunities and exploiting them. Take a look at this shot from Chris Aldred, who was placed fourth in our Rain and Bad Weather round in APOY 2010.

Not only has Chris been able to locate an area of visual interest, but he has also been to shoot it in atmospheric conditions. The bolt of lightning really is the icing on the cake.



© CHRIS ALDRED



© ELEANOR SEAGER

CITYSCAPES

As we mentioned on page 28, it's important that you don't go into this round of APOY with your mind closed to the many possible meanings of the term landscape. The term simply refers to the visible features of an area of land. With this in mind, that can of course include images taken in towns, villages and cities. Here we see an example from Eleanor Seager (round 6 APOY 2012) with her shot of Coal Harbour in Vancouver, Canada. It's a dramatic panorama saturated in atmosphere. Much like Paul Whiting's shot (top), Eleanor has exploited a natural element to achieve her image – in this case the reflections in the water, which give the picture balance and interest.

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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Black & White World, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 30 AUGUST 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like the image to be considered for critique in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

Bath street

1 'Although just a street scene with some bins, the alignment of the bins, the bike, and the rows of houses and cars caught my eye,' says Irene

Nikon D7000, 18-105mm, 1/500sec at f/4.2, ISO 200



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How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Manor House at Imber Village

2 The shallow depth of field used here accentuates the mysterious quality of the mansion

Nikon D7000, 18-105mm, 1/125sec at f/3.8, ISO 200

Tea break

3 This is a great moment, made into a pleasing image by the soft winter light. The image tells a story Nikon D7000, 18-105mm, 1/320sec at f/5.6, ISO 400, polariser

London near Millennium Bridge

4 The underside of the bridge provides a clever twist on a normal cityscape. There's a lot going on in this image

Nikon D7000, 24-70mm, 1/640sec at f/3.5, ISO 200

Irene Neumann-Graham Wiltshire

Irene, 40, says: 'Ever since I was a teenager, I have loved taking photos. In fact, it got to a point that people expected me to take photos so they left their own cameras at home for an event.'

A 'jill of all trades', Irene photographs specifically for variety, her subjects including landscapes, people, street, architecture, animals, children and nature. Most of all, she loves the feeling

of being able to photograph something special, that others are perhaps able to see but not capture. To see more from Irene, find her on Facebook at www.facebook.com/neumanngraham.



Storm walk

1 A 10-stop filter allowed Peter to get this fantastic long exposure of the sea and sky surrounding a Dorset jetty
Nikon D5100, 18-55mm, 30secs at f/16, ISO 100, tripod, 10-stop ND filter, remote release

Sunrise greets the moon

2 This is a tricky image to pull off, with complicated lighting and multiple elements
Nikon D5100, 18-55mm, 8secs at f/19, ISO 100, tripod, 10-stop ND filter, remote release

Fishing boats

3 The cloud formations are a standout here, but everything works well. It's a perfectly executed image
Nikon D5100, 18-55mm, 10secs at f/4.8, ISO 100, tripod, ND filter, remote release

Racing clouds

4 An exceptionally long exposure taken at sunset resulted in this dramatically colourful image
Nikon D5100, 18-55mm, 304secs at f/22, ISO 100, tripod, 10-stop ND filter, remote release

Peter Souster Dorset

Peter is a relatively recent convert to photography. A few snaps taken on his iPhone last year led to some encouraging feedback on Instagram, so he decided to pursue the hobby and buy a Nikon D5100. 'I've never been any good at drawing or painting, but always felt I had a good eye for a picture,' he explains. 'Photography allows me to express my creative side.'

Always up for a challenge, the moment Peter unwrapped his camera he made himself stick to manual mode and capture raw files – and he hasn't looked back since. Since Peter grew up near the Dorset coast, it is perhaps not surprising that his favourite subjects are landscapes and seascapes. Living in the beautiful county of Dorset allows him to improve through trial and error. 'I can take shots, go home and review them, learn from my mistakes and then still go back and revisit the original location, knowing that even if the light has changed the landscape will still be there,' he says. Although Peter wants to carry on taking landscapes, in the future he'd also like to try street and sports photography.



3

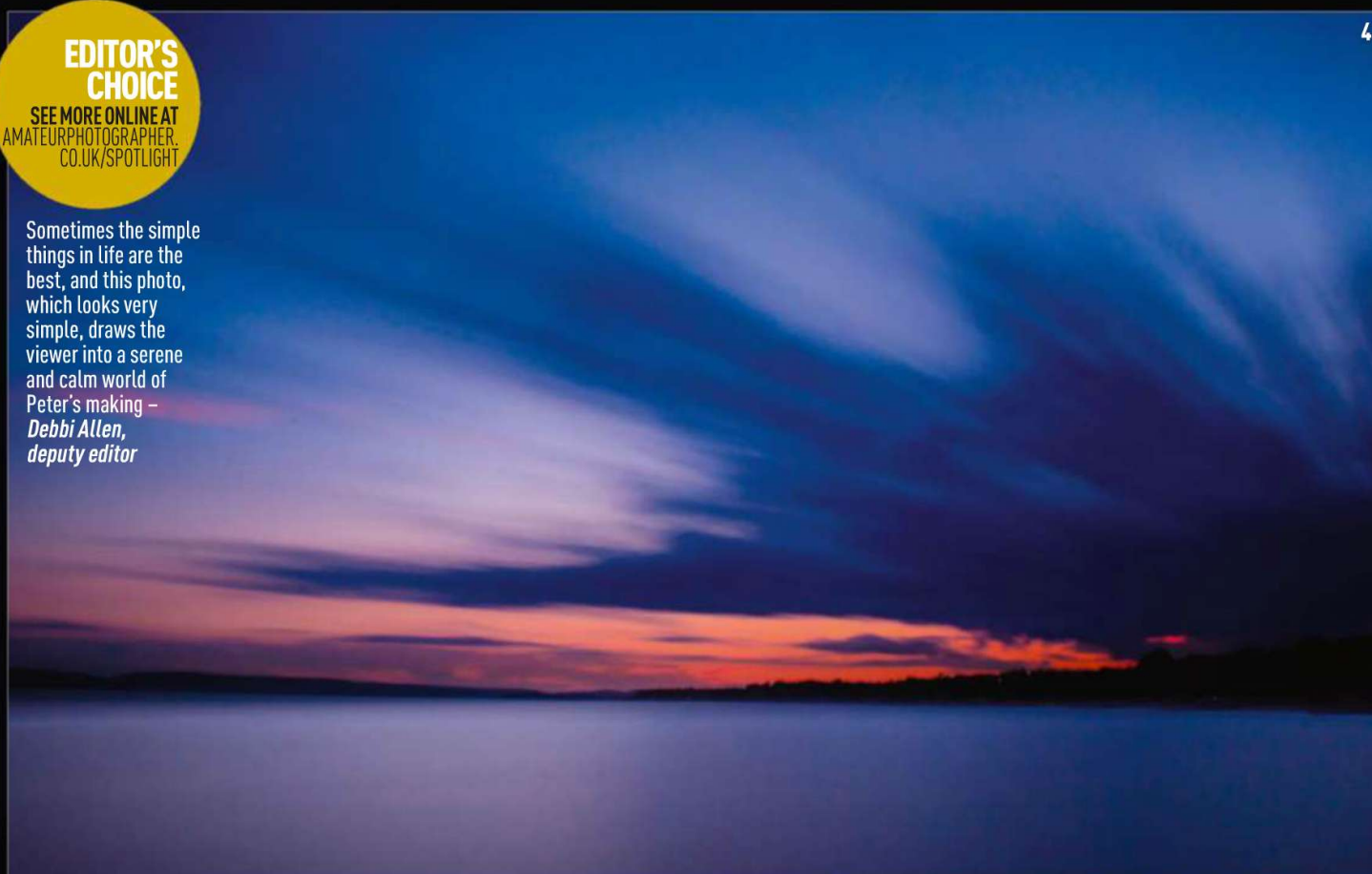


**EDITOR'S
CHOICE**

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Sometimes the simple things in life are the best, and this photo, which looks very simple, draws the viewer into a serene and calm world of Peter's making –
Debbi Allen, deputy editor

4

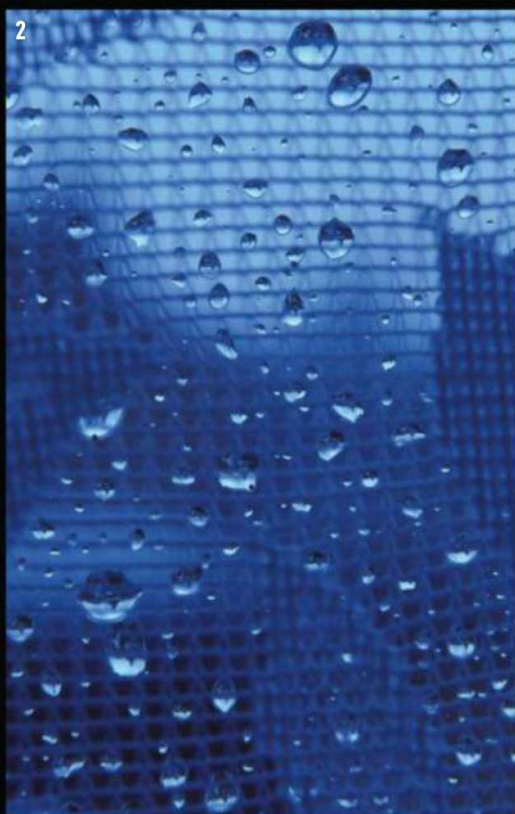




Coloured pencils
1 The strong lighting has brought out the colours and textures nicely
Nikon FE2, 50mm, tripod, extension tubes, cable release

Droplets
2 This intriguing image has an abstract feel
Nikon FE2, 135mm, f/22, ISO 100, tripod, colour correction filters, cable release

Autumn leaf
3 Keith dialled down his exposure to suit the mood and feel of this image
Nikon FE2, 50mm, tripod, extension tubes, cable release



Keith Chillman Hampshire

Keith's first taste of photography was at school in 1977. 'Like most students, I was fascinated by the darkroom and joined others to work there once a week after school,' he says. Keith enjoys working with still-life and close-up subjects, solving the puzzle of the best way to the light them using his basic home kit. Often he uses the light from a nearby window. While Keith shoots on film, he does enjoy digital photo editing.



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Ian Berry 1934-present



Ian Berry's passion for issue-based projects and his unerring eye for an image have made him one of the foremost photojournalists of his generation, writes **David Clark**



Ian Berry, pictured in China, 2006

IN A CAREER spanning more than 50 years, Ian Berry has used photography to document and report on social issues, conflict and natural disasters around the world. Although perhaps best known in the UK for his book *The English* (1978), his work has focused on a diverse range of international subjects, including South Africa's apartheid system, Russia's invasion of Czechoslovakia, conflicts in Vietnam and the Congo, and famine in Africa.

From the outset, Berry has believed that photography needs to have a purpose to be worthwhile. 'It's not enough to make a beautiful photograph,' he said in the book *Magnum Stories* (2004). 'You can go out in the courtyard and play with light and shapes and make something interesting, but for what? For me, there has to be both content and the moment. Having identified these goals, I've never been tempted to digress.'

Berry was born in Preston, Lancashire, and after leaving school he decided he didn't want to be involved in the family business. Instead, he emigrated to South Africa.

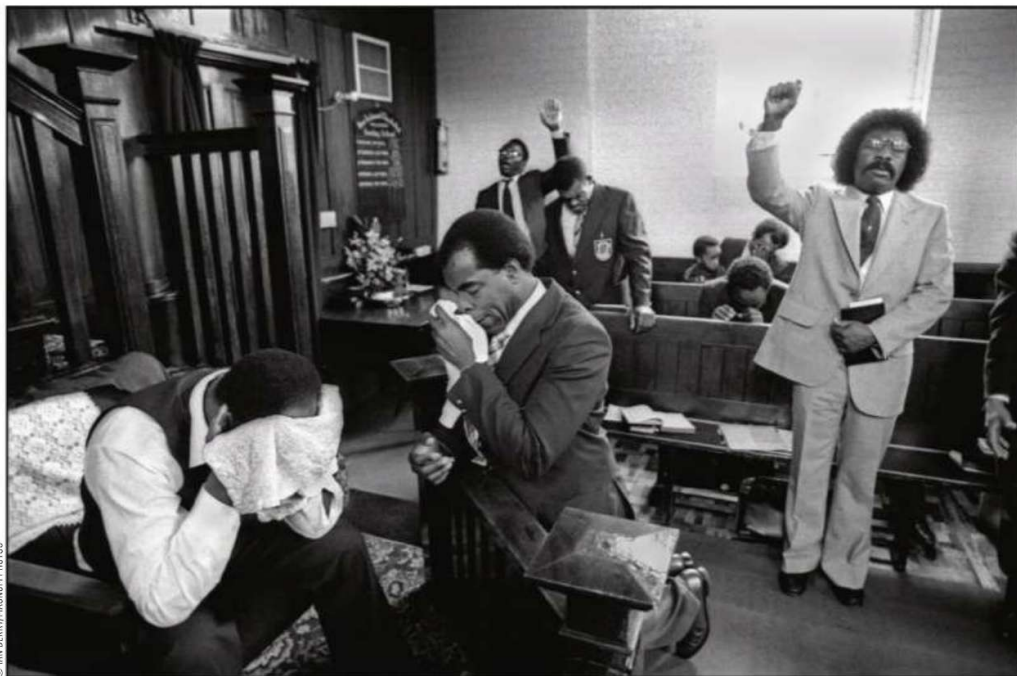
By chance, a family friend, the photographer Roger Madden, had recently returned to live in South Africa after working as an assistant to the great landscape photographer Ansel Adams. This gave Berry an ideal opportunity, and in 1952 he went to work as an assistant in Madden's commercial studio. In his spare time, he focused on pursuing documentary photography and honing his skills by photographing people in local communities.

Soon afterwards he was working as a photographer for South African newspapers, including the *Benoni City Times*. After a period freelancing he began working for *Drum* magazine, which was, from 1958–61, edited by the former *Picture Post* editor Tom Hopkinson. Berry later described working with Hopkinson, renowned for his commissioning and picture-editing skills, as one of the high points in his career.

During this period, Berry was the only photographer to witness the Sharpeville Massacre in 1960, when South African police opened fire on a crowd of protestors, killing 67 and wounding 180. Berry's photographs showed the victims desperately running to escape the

© IAN BERRY/MAGNUM PHOTOS

A summer afternoon in Whitby, North Yorkshire, 1974



© IAN BERRY/MAGNUM PHOTOS

'This picture works because of the emotion involved and the content, but also the shape'

→ police's bullets. These pictures were later used as evidence for the defence in the surviving protestors' subsequent trial, when they were charged with riot and affray. The pictures exonerated the protestors from blame and were published around the world.

Afterwards, Berry worked for a picture agency in Paris before being invited to join Magnum Photos in 1962, after co-founder Henri Cartier-Bresson interviewed him and examined his contact sheets. Berry has been with the agency for over 50 years.

In 1964, he returned to London to work as the first contract freelancer for the recently established *The Observer* colour supplement. He worked on a diverse range of assignments for the magazine in the UK and abroad, shooting on at least a 100 days a year, until 1970.

In 1974, Berry was awarded the Arts Council of Great Britain's first major photographic bursary, and inspired by Robert Frank's book *The Americans*, he worked for two years on a documentary project, later published as *The English*.

'Though I was born and grew up in the north of England,' Berry commented, 'I was in the odd situation of being English and knowing very little about England, having spent much of my life abroad. I set out to record what I saw professionally.' The resulting book was a perceptive and thoughtful exploration of the English people, and is his best-known body of work.

The cover photograph set the tone. It showed two men at Whitby in North Yorkshire, 'pretty oblivious to the world on a sunny Sunday afternoon' (see pages 36-37). Berry later commented in the book *Magnum: Contact Sheets*: 'I realised in retrospect that this picture symbolised for

me the passing of a gentler, less aggressive age in England.'

Since the 1970s, Berry has travelled widely, working on issues such as The Troubles, the 1987 famine in Ethiopia and the social consequences of China's Three Gorges Dam project. South Africa remained a long-term interest and the best of his images of the country from the 1960s-90s were published in his book *Living Apart: South Africa under Apartheid* (1994).

Although Berry is mainly interested in exploring particular stories in-depth, some single images inevitably stand out. One of his favourites was shot in an evangelical church in 1983 while on assignment with the *The Observer* (see above). 'This picture works because of the emotion involved and the content, but also because of the shape,' he told the *Guardian* in 2007. 'Everybody's in the right place doing the right thing, and it all hangs together.'

Recent projects have included the impact of global warming in Greenland, child slavery in Ghana and the Spanish fishing industry. Now in his late 70s, Berry remains one of the foremost photojournalists of his generation. He continues to carry out commissions for a range of publications and to pursue his own projects.

Berry has remained a keen Leica user throughout his career and in the book *Magnum Stories*, he described his preferred method of working. 'The point of 35mm photography for me is to remain unobserved, working with available light, watching, waiting and looking, discovering pictures while a scene is in motion,' he said.

'What I'm looking for is the one moment, the defining moment, that says what you want to say, that works as a shape and has impact.' **AP**

Worshippers at an evangelical church, in North London, 1983

FURTHER INFO

Books: *The English* (1978) is out of print, but (expensive) second-hand copies are available from www.amazon.co.uk. His long-term work on South Africa has been published in *Living Apart* (1996).

Websites: Ian Berry's official website is www.ianberrymagnum.com, which includes a selection of his editorial and corporate work. A wide range of his work can be seen on the Magnum website, www.magnumphotos.com.

Biography

1934

Born in Preston, Lancashire

1952

Moves to South Africa and works as an assistant to commercial photographer Roger Madden

1953

Begins his career as a photojournalist, working for South African newspapers

1959

Awarded the Feature Photographer of the Year Award by British Press Pictures. He also wins the same award the following year

1960

Witnesses the massacre in the South African township of Sharpeville

1962

While based in Paris, he is asked to join the Magnum agency by co-founder Henri Cartier-Bresson

1964

Moves to London to become the first contract photographer for the *The Observer* magazine

1972

Commissioned by the Whitechapel Gallery to photograph everyday life in the East End of London

1974

Awarded a major photographic bursary by the Arts Council of Great Britain

1977

Wins the Nikon Photographer of the Year award

1978

Publication of his acclaimed book, *The English*

1996

Publishes *Living Apart: South Africa Under Apartheid*

2000s

Carries out assignments on major issues in countries, including China, Greenland and Ghana

◀ Focal length: 270mm
Exposure: F/6.3,
1/640 sec, ISO 250



◀ Focal length: 18mm
Exposure: F/4.0,
1/2000 sec, ISO 250

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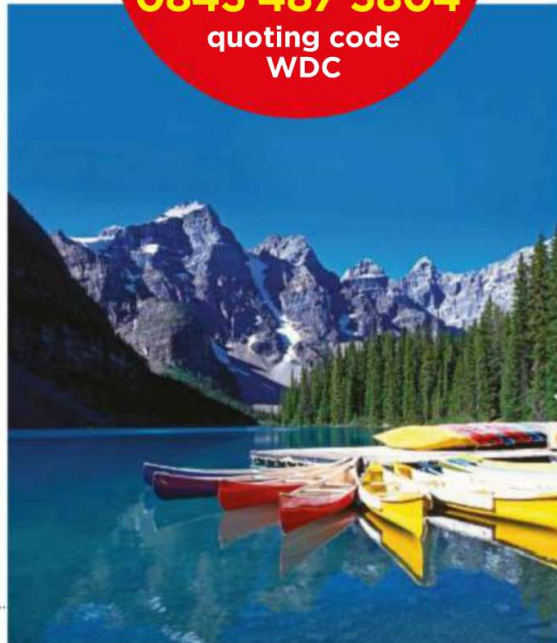
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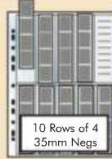
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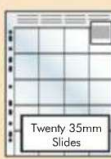
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Thule Perspektiv messenger bag £119 (street price)

www.thule.com/en/gb

THULE produces a great range of camera bags, one of which is this capacious messenger bag. The Perspektiv is designed to hold a large enthusiast DSLR with an attached zoom lens – the manufacturer recommends sizes of up to a 70–200mm f/2.8. The bag also contains a padded sleeve for a 15in laptop. A removable insert houses the DSLR, adding an extra layer of security as well as allowing the bag to be customised.

The Perspektiv is very well weather protected, with Thule employing its somewhat obliquely named Cloudburst construction. Essentially, this means that the seams have been insulated and the fabric treated against bad weather. Given the multiple layers of protection, I would feel very comfortable with this bag protecting my gear against the elements.

Despite its bulk (exterior 46x14.5x27.5cm), the Perspektiv is light, weighing less than 1kg, although I was occasionally irritated by the chunky metal buckle on the strap. However, this bag is generally comfortable, durable and spacious, and I can recommend it without hesitation.

Jon Stapley

Amateur Photographer
A sizeable messenger bag for a DSLR, with laptop space
★★★★☆



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Mophie Juice Pack Powerstation Duo £79.95 (street price)

store.apple.com/uk

WITH so many cameras and accessories charged via USB, a portable battery pack can be one of the most useful devices to have in your camera bag. The Mophie Juice Pack Powerstation Duo contains an impressive 6,000mAh battery, which should be enough to charge a compact camera battery around three times. Simply plug your camera into one of the two USB ports and charge your camera while on the move. The Powerstation Duo is charged via a micro-USB socket, and a USB-to-micro-USB lead is included. Simply plug the USB lead into a computer or suitable wall socket to charge the Powerstation.

Four LED lights indicate the current charge status of the Juice Pack Powerstation Duo, but the key feature is the fact that it has two USB power outputs, so two devices, such as a camera and phone or tablet, can be charged at the same time. Reasonably sized and extremely useful, I would recommend the Mophie Juice Pack Powerstation Duo to anyone going on their travels this summer. **Richard Sibley**

Amateur Photographer
A really useful battery pack for a weekend's shooting
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Six of the best

In our two-page test, we look at six of the best cleaning tools to aid DIY sensor cleaning.

AP 10 August

Olympus Pen E-P5

Its retro style is bound to turn heads, but what is the Pen E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.

AP 17 August

Fujifilm X-M1

Fujifilm's X-M1 is the cheapest and smallest Fujifilm X-series camera yet. We test the retro-styled 16.3-million-pixel compact system camera

AP 24 August

Samsung Galaxy NX

We test the world's first compact system camera with an Android operating system, Wi-Fi and 3G connectivity.

AP 31 August

Pentax K-500

With a 16.3-million-pixel sensor, 1/6000sec shutter speed and 100% viewfinder, the Pentax K-500 looks to be a superb entry-level DSLR.

AP 31 August

amateur Photographer

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Leica X Vario

With its 16.2-million-pixel, APS-C-sized sensor and fixed 18-46mm f/3.5-6.4 lens, is the **Leica X Vario** the camera Leica enthusiasts have been waiting for? **Ian Farrell** finds out

THE LAUNCH of the Leica X Vario was a much-anticipated event. Prior to 2 June when the camera was announced, the rumour mills, message boards and tech websites were in overdrive with news and speculation of a 'mini M' – a compact system camera with a cropped-frame sensor that would accept Leica M-mount lenses and cost less than an M-series rangefinder camera.

What actually arrived was not a smaller M, but a larger X-series camera. The X Vario is the third in the company's line-up of large-sensor compact cameras, and features a fixed 18-46mm f/3.5-6.4 zoom lens (covering the equivalent of 28-70mm on a full-frame camera) instead of the fixed 24mm of the X2 and 28mm of the X1. To those people expecting a mini M camera, this was a disappointment – but perhaps they should not put so much faith in rumours!

The X Vario enters a rapidly growing and competitive market sector: that of

the luxury, large-sensor compact camera. Fantastic products from the likes of Fujifilm, Ricoh and Sony give the X Vario some stiff competition, not to mention the many compact system cameras that are around at the moment.

The X Vario is unusual in that it is one of the first large-sensor compact cameras to feature a zoom lens instead of a prime lens. Leica says this is in response to customer demand for a more versatile machine.

FEATURES

At the heart of the camera is an APS-C sized, 16.2-megapixel, CMOS sensor that delivers images measuring 4928x3274 pixels. That's not the highest resolution by today's standards, but it is perfectly adequate for prints of up to A3+ size, and maybe even beyond.

At first glance the camera's lens seems a bit restricted, with a telephoto limit of 70mm and a maximum aperture of f/3.5-6.4. This means that when shooting with the long

AT A GLANCE

- 16.2-million-pixel, APS-C-sized, CMOS sensor
- ISO 100-12,500
- Leica Vario Elmar 18-46mm f/3.5-6.4 Asph zoom lens
- 3in, 920,000-dot LCD screen
- Street price £2,150

end of the zoom on a cloudy day you'll need an ISO of 400-800 to be able to avoid camera shake. However, Leica says the lens has been designed with image quality first in mind, and compromises to maximum aperture size have to be made in order to keep the size down to something portable.

A company spokesperson told AP: 'When designing a new lens, our engineers focus on the interplay between performance, focal length, aperture and mechanical size.' In other words, you can have a fast, high-quality prime or a slower, high-quality zoom, but if image quality is to be maintained then sacrifices have to be made. So, as Scotty from *Star Trek* once said, 'You cannae change the laws of physics.'

Shutter speeds run from 30-1/2000sec and ISO sensitivity can be set anywhere between ISO 100 and ISO 12,500. The camera shoots JPEG files with a choice of two quality settings (Fine and Super Fine) and five resolutions. As with other Leica products, raw files are captured in the DNG open standard, which is readable by virtually every raw-processing software package ever made, and is good for archive purposes. The X Vario can capture frames continuously at 5fps, for a burst of eight frames when shooting JPEG + DNG raw.

Being a camera for experienced enthusiast photographers, or professionals wanting a take-everywhere camera that delivers great-quality results, you won't find scene-type exposure modes. Instead, the aperture and shutter-speed dials have A settings

that automate the selection of that setting for shutter-priority and aperture-priority modes, respectively. Set both to A and you have program mode, while set neither to A and you're working in manual. It's a simple, no-nonsense and likable way of working.

A built-in flash is available, but with a guide number of only 5m @ ISO 100. External units can be attached via the hotshoe, which is also used for electronic viewfinders, such as the 1.4-million-pixel Leica EVF 2 Viso-Flex.

Close focusing is pretty good for a large-sensor camera – focus down towards the minimum limit of 0.3m and the camera will tell you to zoom out to 70mm for the best results.

8/10

BUILD AND HANDLING

Being a Leica, the X Vario is built better than some other cameras to a most satisfying degree. It feels solid without being too heavy and its controls move precisely without any play. Incorporating a zoom lens has made the X Vario larger than the X1 and X2. Yet while you won't be putting it in your pocket, it will sit comfortably in a small bag and is easy to carry around all day. I found it to be a very discreet camera that didn't attract unwanted attention.

Despite its (typically Leica) boxy shape, the X Vario is comfortable to hold, both at the eye and in live view mode. The minimalist design is lovely to work with and doesn't detract from the picture-taking process. The top of the camera is home to a traditional



shutter-speed dial featuring speeds from 1–1/2000sec, with speeds longer than this accessed through a thumbwheel on the back of the camera. Apertures are controlled in 1/3-stop increments by a smaller wheel. The shutter release is surrounded by a power switch that selects shooting mode – single or continuous.

The M-series-like design continues with the zoom and focus controls, both of which are barrels on the camera lens. The manual zoom is fast and intuitive to use, more so

There is a fair amount of detail resolved for a 16.2-million-pixel sensor, and highlight detail is well preserved

than motorised zooms, and I loved using it. The focus ring is well designed, too. The scale runs from 0.3m to infinity, beyond which is an AF setting that sets focusing to automatic. This means that coming out of AF to focus manually just requires a simple turn of the focus ring, which can be done with the camera at the eye.

The back of the camera is more compact-like, but still minimalist in design. A 3in, 920,000-dot screen dominates and is flanked on its left-hand side by buttons that

FEATURES IN USE 18-46MM ZOOM



THE X VARIO'S zoom optic has raised a few eyebrows, although not for the reasons Leica perhaps wanted. The most frequently made comment about the camera's lens design relates to its speed – or lack of it. A maximum aperture of f/3.5 at the wide end of the zoom is not going to set the world on fire, and f/6.4 at the 70mm end could be seen as pedestrian. However, it's worth stepping back for a moment and considering the challenge Leica faced when developing the X Vario.

The ideal zoom lens must be (1) small, (2) fast and (3) give great quality right across the image circle. In reality, though, only two out of these three ideals is achievable at any one time. Sure, you can get standard zooms that maintain f/2.8 throughout their range, but they are always large and heavy. Equally, we see f/3.5–5.6 kit zooms with entry-level DSLRs that are light and compact, but

often leave something to be desired in terms of image quality. Given Leica's wish to satisfy its customers' desires for a more versatile X-series camera that still turns in great image quality, the company had no real alternative than to compromise on aperture size.

Perhaps f/6.4 is 1/2 stop too far, and f/5.6 would have resulted in less tutting and rolling of the eyes, but this is a camera that performs as well wide open as it does in the middle of its aperture range – and there aren't many DSLR zooms you can say that about. The X Vario is a pretty good high ISO performer, too, don't forget.

So, is the slow speed of the X Vario's zoom nothing to worry about? Well, it certainly might limit you if you like shooting handheld in low-light conditions, but if you are more conventionally inclined then don't be put off buying the camera because of its maximum aperture. It's an otherwise versatile high-quality camera.



Left: The default colours from the Leica X Vario look natural

Below: Shot at 46mm at f/6.4, the lens is capable of producing a reasonably shallow depth of field. However, many would have preferred a larger aperture and even shorter depth of field to really throw out backgrounds

provide access to the main menu and quick menus for adjusting focus mode and ISO.

The only real handling problem is the camera's four-way joypad controller that is used to navigate menus and scroll around magnified images. The up, left and right keys also provide quick access to exposure-compensation, self-timer and flash-mode options respectively.

While the joypad control itself is fine, it is situated in exactly the right place to be activated by the palm of your hand when holding the camera. I found myself on the self-timer or flash-mode menu screens several times while holding the camera with one hand.

Additionally, while every other joypad in the world uses a button at its centre as the OK or set selector, Leica has chosen not to do this, instead combining 'set' with the menu key on the far left of the camera. The centre of the joypad is instead marked 'info' and provides shooting data overlays while shooting and reviewing. This is frustrating because using the joypad and the menu/set button requires two hands. Furthermore, the menu/set button isn't always the key that accesses menus – the right joypad is sometimes used. Confused? You will be!

All this could have been avoided by moving the set key to the centre of the joypad, making the menu button single-use, and having info on the down joypad hot key. However, this really is the only problem on an otherwise well-constructed camera that is highly enjoyable to use.

8/10

METERING

The X Vario offers the standard selection of metering modes we've become

accustomed to these days – multi-pattern, centreweighted and spot – which are selectable from the camera's menu options. In practice, multi-pattern did a good job for the vast majority of the time, with JPEGs showing little evidence of underexposure or overexposure.

As with most other metering systems, the X Vario only got confused when the frame contained a predominance of light or dark tones, at which point it under or overestimated the correct exposure settings. In this case, exposure compensation can be applied by pressing the up joypad key and dialling in the desired correction (in $\frac{1}{3}$ -stops) with the thumb wheel. Repeated pressing of the up joypad key gives access to autoexposure bracketing (AEB) and flash exposure compensation.

8/10

DYNAMIC RANGE

The JPEGs delivered by the X Vario really are some of the best we've seen straight from the camera, and this is typified by the camera's uncanny ability to get the balance between bright highlights and dark shadows absolutely spot-on. Of course, JPEGs do have a physical limit as to how much information they can hold, but when things get a bit much the 14-bit DNG raw files have plenty of highlight detail to recover.

8/10

AUTOFOCUS

Autofocusing is contrast-detection based, offering a choice between 11-point, single-point and spot modes (the latter being a smaller, more precise version of single-point AF). Face detection is



also included, although when I used this it often didn't latch on to faces as well as I expected.

In poor light, the Vario X takes its time to focus, but usually gets there in the end. This is something we've grown accustomed to seeing in most contrast-detection-based AF systems, but the camera also struggled in some situations where I expected it to do better. In bright sunlight things occasionally went wrong and I ended up with a completely out-of-focus frame. It's hard to predict when this is going to happen, but it's certainly worth keeping an eye on what is actually sharp once the camera has confirmed focus.

Unlike many luxury compacts and CSCs, the X Vario's manual-focus mode is very usable, and offers a real alternative to working with AF. Simply turn the focus barrel on the lens away from its AF setting to set the focus distance. As soon as this is done, a magnified centre portion appears on the live-view display, helping you judge when proper sharp focus has been achieved. It would be nice to see a focus-peaking facility, too, with red edges outlining in-focus areas. Perhaps a future firmware update?

The X Vario can focus down to 0.3m in macro mode, which is pretty good for a large-sensor camera. Unlike other compacts, it does this at its longest zoom setting, not its widest angle, which gives more natural looking close-up images.

7/10

NOISE, RESOLUTION AND SENSITIVITY

ISO sensitivities from ISO 100 to ISO 12,500 are offered in the X Vario's menu, which can be accessed quickly with a push of the ISO button. It's nice to see an ISO 100 setting, as opposed to the ISO 200 minimum of the Leica M Type 240, as this gives a bit more flexibility. An auto ISO feature is available and nicely implemented, with the ability to set a maximum ISO ceiling and the lowest shutter speed that the camera should go to before raising ISO sensitivity.

Given the X Vario's relatively small maximum aperture, it is important that it performs well at higher ISO values, and thankfully this is the case. As expected, noise becomes more evident as you progress up through the ISO range, but this is nicely controlled. Detail is still well resolved and there is no smudging or blurring. Noise reduction in-camera or with the supplied Adobe Lightroom software does a great job of cleaning up images while preserving resolution. Somewhere between ISO 3200 and 6400 is probably the limit of what we'd call acceptable, and that's good going for a camera with an APS-C-sized sensor.

The X Vario's oh-so-controversial zoom lens turns out to be an excellent performer. At whatever aperture or zoom setting it is used, images are sharp from edge to edge with very little in the way of fall-off or distortion, although perhaps with just a trace of barrel at the wide end

Facts & figures

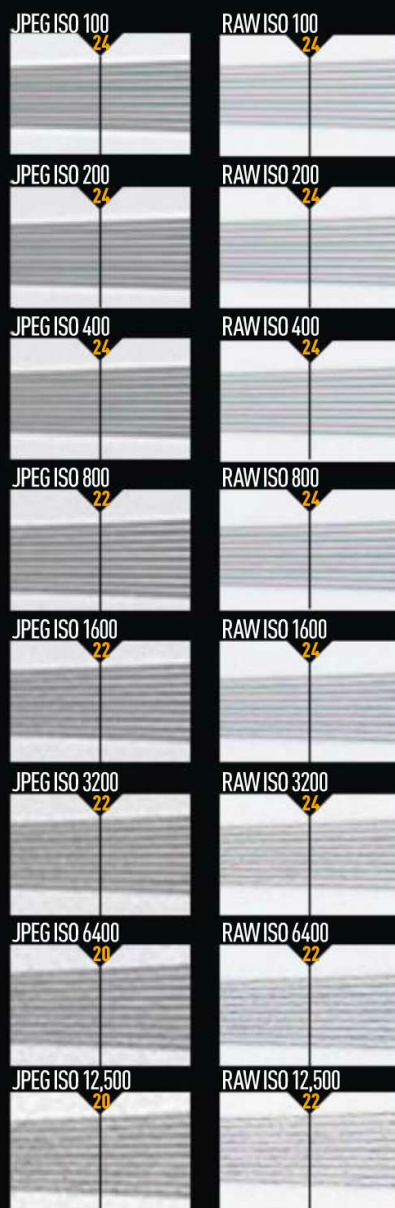


RRP	£2,150 or £2,250 as a kit with camera protector and carrying strap
Sensor	APS-C-sized CMOS sensor with 16.2 million effective pixels
Output size	4928 x 3272 pixels
Lens	Leica Vario Elmarit 18-46mm f/3.5-6.4 Asph (equivalent to 28-70mm on 35mm format)
File format	Raw (DNG) + JPEG simultaneously, JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Leaf shutter
Shutter speeds	30-1/2000sec in 1EV steps
Max flash sync	1/2000sec
Aperture	f/3.5-f/16 at 28mm and f/6.4-f/16 at 70mm in 1/3EV steps
ISO	ISO 100-12,500
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	Multi-field, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 5 presets, plus 2 manual, manual colour temperature setting, fine adjustment option for all settings
White balance bracket	No
Colour modes	Standard, vivid, natural, b&w natural and b&w high-contrast film modes may be applied to JPEG images
Drive mode	Max 3 or 5fps in continuous shooting high or low
LCD	3in TFT with 920,000 dots
Viewfinder type	Optional EVF 2 electronic viewfinder
Focusing modes	Manual or single-shot AF
AF points	1 field, 11 field, spot and face detection
AF assist	Yes, built-in lamp
DoF preview	No
PC socket	No
Built-in flash	Yes – GN 5m @ ISO 100
Cable release	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion BP-DC8 battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	650g (without battery or card/s)
Dimensions	133 x 73 x 95 mm

Leica, 34 Bruton Place, Mayfair, London W1J 6NR.
Tel: 0207 629 1351. Website: www.leica-camera.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-46mm lens set to 23.5mm and f/3.5. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Hotshoe

The Leica X Vario has a hotshoe that is compatible with the Leica SF 24D flash unit

Accessory socket

Below the hotshoe is a port that allows the Leica EVF 2 electronic viewfinder to be inserted. This EVF has a 1.4-million-pixel resolution



Camera shown actual size

Built-in flash

The Leica X Vario's pop-up flash is released via a sliding latch on the rear of the camera. It has a guide number of 5m @ ISO 100

Ports

Behind the door on the side of the camera is a mini USB 2.0 socket and an HDMI socket

Custom white balance

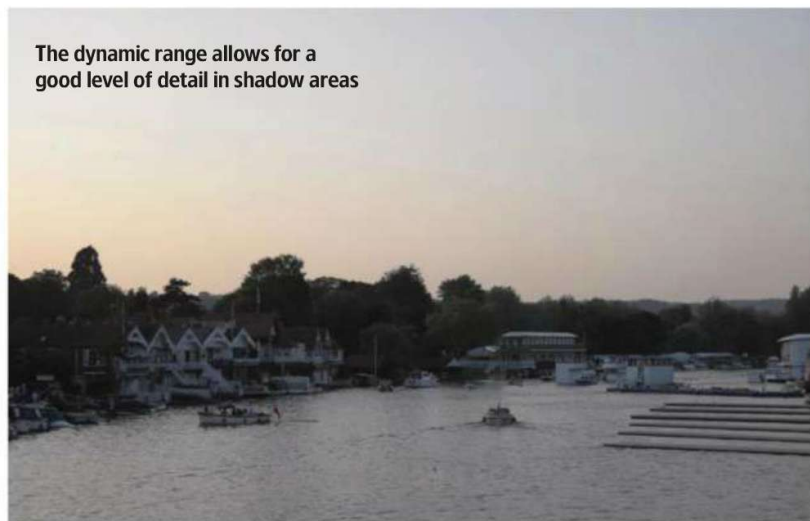


EV compensation



Histogram live view





The dynamic range allows for a good level of detail in shadow areas

of the zoom. Chromatic aberration is minimal, with only small traces of purple fringing near the edges of the frame in high-contrast situations.

Other zooms can match this quality, but only when stopped down and perhaps not at the extremes of their focal-length range. Being able to have the confidence that, no matter how you shoot with the X Vario, you are going to get great-quality JPEGs straight from the camera, is a big plus point.

26/30

WHITE BALANCE AND COLOUR

The camera didn't seem to struggle with white balance in normal situations or with a predominance of one colour in the frame. Skin tones are nicely reproduced, too. Overall, the X Vario's approach towards colour could be described as natural rather than punchy, but I prefer it this way. Those wanting more zingy colours and deep-blue skies should shoot DNG raw and use Adobe Lightroom's Vibrance slider.

That said, the X Vario offers the ability to choose between standard, vivid and natural



The Leica X Vario is small enough for discreet documentary photography

colour reproduction, as well as the neutral and high contrast black & white modes. These film modes are useful, without being over the top. It would have been nice to see some kind of in-camera raw editing, though, to enable users to choose their film mode retrospectively. Some colour filter simulation on the black & white modes also wouldn't hurt.

8/10

VIEWFINDER, LIVE VIEW AND VIDEO

The 920,000-dot screen on the rear of the X Vario is a significant improvement on the 230,000-dot affair seen on the X1 and X2. Image quality is easily enough to allow manual focusing in live-view mode, which is something that was difficult with other X-series cameras. Shooting in bright sunlight is tricky but manageable, and there aren't too many reflections to distract when reviewing or composing.

An optional electronic viewfinder is available in the shape of the EVF 2 Visoflex. I didn't have chance to use this with the X Vario, but I am familiar with the unit as it's the same one available for the new M Type 240 as well as the older X2 camera.

As EVFs go, it's a good example, with a 1.4-million-dot resolution and the ability to hinge up through 90° for easy shooting from low-down angles. In fact, it's a pity the EVF 2 Visoflex isn't included as standard. (It should be noted that Olympus's VF-2 electronic viewfinder is the same as the EVF 2 Visoflex, but significantly cheaper).

The X Vario can capture full HD video at 30fps in MP4 format, which doesn't need anything doing to it before it can be viewed and uploaded to sites like Vimeo and YouTube. The camera features a dedicated video capture control, so there's no need to swap over to a movie mode. The manual-focus ring can be used to create some nifty pull-focus effects, and the film modes provide plenty of scope for creativity, particularly the black & white (high-contrast) setting. It's a shame there is no external mic or headphone socket.

8/10

Competition



Canon's PowerShot G1 X

TESTED AP 25 FEBRUARY 2012



Sony Cyber-shot DSC-RX1

TESTED AP 19 JANUARY 2013

THE LEICA X Vario doesn't have much direct competition since it's really the only large-sensor compact camera to feature a zoom lens. The closest competitor is Canon's PowerShot G1 X, which has a 14-million-pixel 18.7x14.3mm sensor and a 28-112mm (equivalent) f/2.8-5.8 zoom, but this isn't as large as the Leica's sensor. The G1 X costs around £400.

There are plenty of fixed prime lens compacts available. Around the same price point as the Leica X Vario is the Sony Cyber-shot DSC-RX1 – a full-frame compact with a fast 35mm f/2 Zeiss lens. For £2,200, the RX1 delivers staggering image quality, but it is perhaps not as versatile as the Leica. Then there's Fujifilm's X100S, which features an APS-C-sized sensor, a fixed 35mm f/2 lens and costs £1,000.

Perhaps more competition comes from the compact system camera market, with a body and standard zoom combination like the Fujifilm X-E1 and XF 18-55mm f/2.8-4 OIS lens. The X-E1 is a similarly specified camera to the Leica, and its standard lens is not only faster but features built-in image stabilisation to keep things steady.

Verdict


FOR THE discerning photographer (with deep pockets) the Leica X Vario produces good image quality from a small, lightweight body.

Initially it is hard not to be frustrated by the relatively small maximum aperture of the camera's fixed zoom lens, especially when many of its competitors have fixed f/2 lenses or larger. However, the camera handles very well and produces great images, and for most types of photography that the Leica X Vario will be used for the f/3.5-6.4 aperture shouldn't be an issue. Overall, the Leica X Vario is an enjoyable camera to use, but it does come at a very high premium.

Amateur Photographer
Tested as an
Advanced compact
Rated Very good
81%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
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AUTOFOCUS	7/10									
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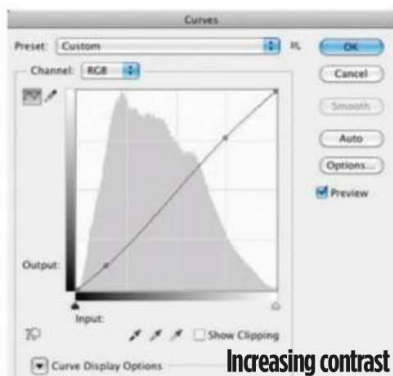
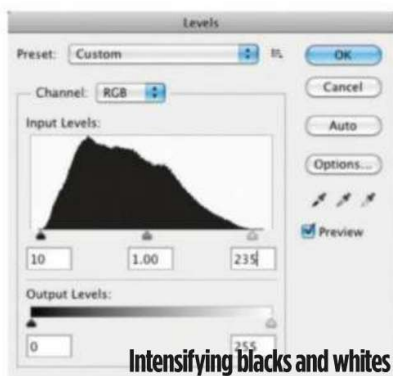
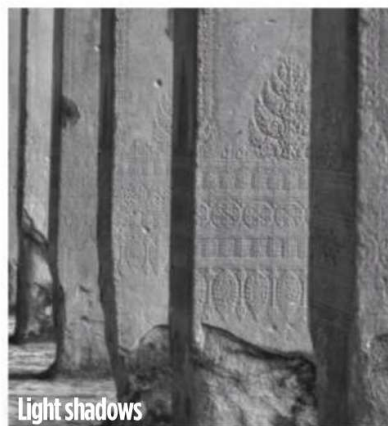
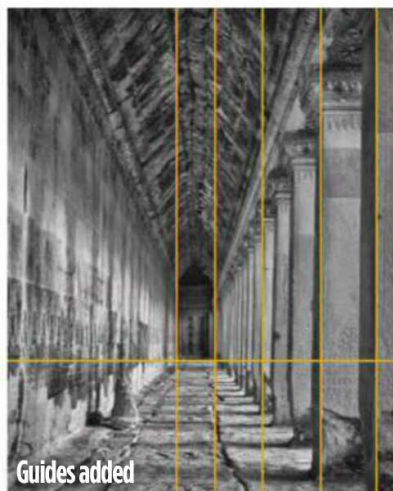
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Appraisal



Expert advice, help and tips from Chris Gatcum



Columns

Graham Smith

Canon EOS 7D, 16-35mm,
three frames shot at f/22, ISO 100

THIS is a classic looking down-a-passageway-style shot, with everything drawing us to the door at the end. Graham has done a great job in terms of framing the shot: the repeat pattern is broken only by the rock at the left (which provides us with a natural 'focal point'), and geometrically everything is as it should be – adding a few guides shows that the floor is level and the columns are as perpendicular to the frame edge as they can be.

However, I wonder whether Graham made the most of the 16-35mm zoom on his Canon EOS 7D. Using his lens at a 35mm focal length (56mm equivalent) gives a 'standard' focal-length equivalent

that approximates what we would see if we were standing there. A wider angle would almost certainly add more drama, although that doesn't automatically mean it would be better: in these situations, shooting both (wideangle and standard) would be the obvious answer, and is often the simplest way of ensuring that you have options.

Regardless of the focal length chosen, I'd be inclined to do something about the overall greyiness of the photograph. Given that the light is flooding in from the right, we'd expect the inner edges of the columns (and the passageway roof) to be dark, but they're surprisingly light. My guess was that the shadows had been lightened post-capture, which was confirmed by Graham: Nik HDR Efex software was used to combine three images. In itself this isn't a bad thing, and faced with a high-contrast scene such as this it's certainly going to overcome any dynamic range issues.

However, HDR processing carries with it the risk of reducing the overall contrast, which is what has happened here. Levelling out the tonal range may have revealed the detail in the shadow areas, but it has also left the shot looking grey and lacklustre. This is confirmed by the image's histogram, which shows that the black and white points stop short of the ends of the graph.

Although blown highlights and blocked-up shadows are rarely desirable, contrast is not necessarily a bad thing – it's what helps to describe the shape and form of a subject, and emphasise any texture. In this instance it's a simple fix: sliding the black and white point sliders inwards using Levels intensifies the blacks and whites. Then, a subtle Curves adjustment increases the contrast (without affecting the black and white points). The net result is that detail is still retained in the shadow areas, but it now appears more natural, and the shot has the 'bite' it needs.



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Oilseed rape Mark Hopkin

Nikon D2X, 85mm, 1/160sec at f/1.8, ISO 640

I BELIEVE that not every photograph needs to adhere strictly to the conventional notions of 'correctness'. It's easy to become trapped by the idea that all images must be sharp, well exposed, free from distortion, flare and other optical aberrations, to the point that we risk ending up with a list of technicalities that need to be addressed before we can even think about what we want to include in the frame. I'm not saying it's wrong to seek such 'perfection', just that it's easy to get overzealous about it.

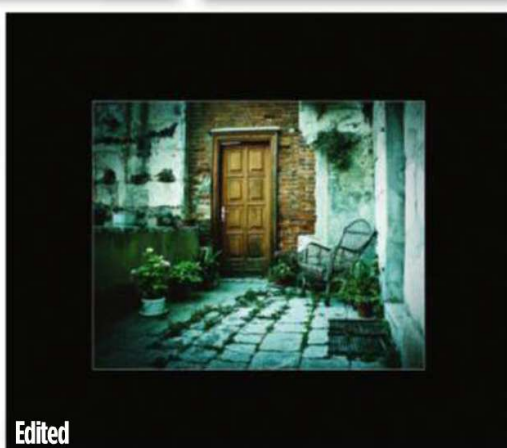
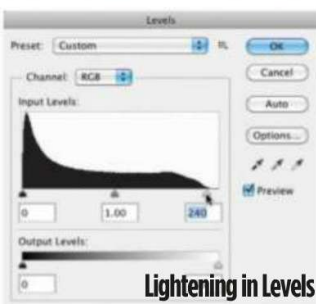
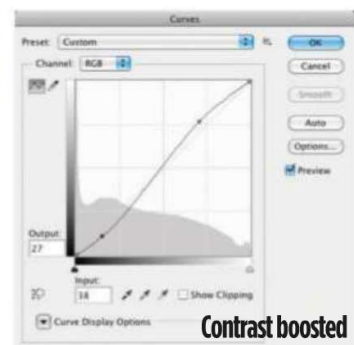
All of which is a round-about way of saying that Mark Hopkin's photograph of an oilseed rape field is this week's picture of the week *because* of its lo-fi loveliness, and not in spite of it. The subject could

easily have become a 'so what' shot if he had opted for a noise-free, vignette-free, maximum-depth-of-field approach.

Instead, by celebrating what some would describe as 'defects', Mark has created an image that is far more interesting. The sea of yellow screams for attention, the heavy vignette focuses our gaze to the centre of the frame and there's enough sharpness to give us something to latch onto. This is all contained by the use of black 'widescreen' bars top and bottom that partially frame the image, intensifying its colour and giving it a cinematic quality. It's a great treatment of a subject that would be easy to reduce to the mundane.



'It's a great treatment of a subject that would be easy to reduce to the mundane'



'The end result leaves the viewer in no doubt that the colour treatment was intentional'

Courtyard Ivan Galic

Canon EOS 450D, 18-55mm, 1/20sec at f/8, ISO 1600

ACCORDING to the Exif data on Ivan's shot of a deserted courtyard, the white balance on his camera was set to auto, so the cool tint is almost certainly the result of an intentional adjustment post-capture. A fairly heavy vignette has been added, so the introduction of a pseudo-cross-processed tone wouldn't be entirely unexpected. However, in that context the toning seems a little 'weak' on its own – it could easily be seen as a mistake as much as an intentional step. So, as cross-processing typically exhibits heightened contrast and boosted saturation, my advice would be as follows:

naturally lead the eye out of the shot, so it's not adding to the scene.

2 Boost the contrast using Curves to create an 'S curve'.

3 Add some grain (I use Photoshop's Add Noise filter, followed by a small amount of Gaussian Blur).

4 Assuming the vignette is desired, Photoshop's Lens Correction filter can be used to enhance (rather than correct) the corner shading.

5 A slight tweak of the white point in Levels lightens things up a little, while increasing the Vibrance heightens the colour.

The end result now packs a lot more punch and leaves the viewer in no doubt that the colour treatment was intentional. A thick black border and delicate white keyline set it off beautifully.

1 Crop the right side of the image to lose the black hand-rail. Its shape and position



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SHARP SOLUTION

Q I have a Nikon D800 that produces breathtakingly sharp 36-million-pixel images, but only when it's used on a tripod with a cable release or with studio flash. I just can't handhold it well enough for pin-sharp pictures at 100%. If I wind the resolution down to 20 million pixels, will the images be acceptable, or would I be better off getting a 24-million-pixel D600 for non-tripod, handheld work?

Jonathan Pearson

A I'm not entirely sure what it is you're trying to achieve (or expecting), but 'pixel peeping' in this way is almost guaranteed to reveal inadequacies in a camera – inadequacies that may be of little or no consequence when realistic viewing distances are employed. If you want to try reducing the resolution, then by all means do so, but I think this comes down to improving your technique – you've already said that the camera is capable of producing 'breathtakingly sharp' results when it's on a tripod.

I would suggest you concentrate on your stance, how you hold the camera, and the aperture settings and shutter speeds that you use. It's traditionally been the case that you would use a shutter speed that's the reciprocal of the focal length or faster (such as 1/50sec with a 50mm focal length,

1/100sec with a 100mm focal length, and so on) to minimise camera shake, but with a high-resolution camera like the D800 this isn't always enough. The slightest movement can result in camera shake being recorded by the tightly packed pixels, so you may want to increase the minimum 'safe' speed by 2 or 3 stops (so 1/150sec with a 50mm focal length, 1/300sec with a 100mm focal length and so on).

I would also respectfully suggest that you worry less about the sharpness of your images when they're viewed at 'actual pixels' size. It's very easy to think things are 'way off' when they're viewed at a very high magnification, but it isn't always as bad as it looks when you see it printed on a web page. I certainly don't think you need to spend a further £1,000-plus on a D600 to get 'sharp' images! **Chris Gatcum**

IN NEED OF A FOOT

Q I have been a Benbo fan since I bought a Mark I tripod with a ball-and-socket head in the late '70s/early '80s. A few years later I invested in the lighter option of a Benbo monopod, pre-Trekker, so I suppose it is also a Mark I. Unfortunately, during a recent move, the monopod had a bit of an accident and I need a part for it. I have looked on the internet to try to find what I need, but parts suppliers can only give me shafts, heads, knobs and screws, and I want a rubberised foot.

I know it's the least likely part to get

damaged, but it has shattered. I could glue it together, but it's never going to be the same and I would always be afraid it would come apart at an inconvenient time. I have tried tracing the manufacturer, without success. Can you point me in the direction of someone who could help?

Bill Carey

A Benbo Tripods are now manufactured by Paterson Photographic (www.patersonphotographic.com), so that's probably the best place to start. I contacted the company on your behalf and was told:



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

'We sell replacement feet for Benbo Tripods, which come in sets of three. If the monopod is a derivative of the Benbo Classic No1 or No2, you can order a set of feet from our e-shop, located on the Paterson website. There was another monopod that had a different tube size, but we no longer have feet to fit it.'

So, I would suggest that you measure the diameter of your monopod's leg and contact Paterson Photographic to see if it's a match for the tripod feet in stock. If it is, then £11.06 plus delivery will get you a replacement monopod foot and a couple of spares. If not, then you may find that you can source a foot of the same size from a different tripod manufacturer.

Alternatively, I noticed that my local ironmonger has a wide range of rubber 'feet' for walking sticks, chair legs and so on, which inspired me to search for 'rubber ferrules' on eBay. This has given me 1,000-plus potential matches in a variety of sizes and shapes, so I'd be very surprised if you couldn't find a suitable replacement for your monopod.

Chris Gatcum

SOFTWARE VERSIONS

Q I often note that when Adobe Camera Raw is mentioned in AP it seems to have a number of facilities that are not available in the version I use. I have Basic, Detail and Camera calibration tabs only, whereas your illustrations seem to suggest seven other options – including Effects. Am I using an old version of ACR, or does Photoshop Elements (I use version 10) come with a less sophisticated version to Photoshop CS?

David Humble

A Adobe Camera Raw in Photoshop Elements has far fewer controls than Photoshop CS and the recently launched Photoshop CC, and raw processing is one of the main areas that separates the two programs. This applies to all versions of Elements (including the latest, Elements 11) so it's not simply a case

FROM THE AP FORUM

D-Lighting

Coz asks

How can I get the same effect in Photoshop as I get by using D-Lighting on my Nikon D40? I can't get the same effect using Lighten Shadows and I've tried fiddling with Levels, too. The problem is that I always bounce the flash when I use it to prevent it from being

AP GLOSSARY

COMPUTING TERMINOLOGY

Continuing last week's look into the world of computing jargon and acronyms, storage forms this week's *Glossary*:

HDD: Hard disk drive (or simply 'hard drive'). This is a built-in or external storage device that typically contains all your programs, files and folders. A hard drive is a mechanical device containing a disk that spins and is read in a similar fashion to a record. Like its vinyl counterpart, a sharp knock while it is operating can result in permanent damage and a subsequent loss of data.

SSD: The Solid State Drive is an emerging storage technology that looks likely to supersede the traditional hard drive (or at least fight it out with cloud storage). Its main appeal is that it is 'solid' rather than mechanical, so there are no moving parts to fail. This makes it potentially more reliable, and read/write times are faster as well.

RAID: Short for 'Redundant Array of Independent (or Inexpensive) Disks', RAID refers to two or more disk drives that are used together to help improve

performance or reliability. There are multiple RAID 'levels' (identified by a number), each of which works in a different way, but for photographers the simplest solution is RAID 1. With a RAID 1 configuration, two disk drives of equal capacity are used. The computer 'sees' them as a single drive and data is mirrored to both drives simultaneously, so that it is saved in two places. Should one drive fail, the other is a perfect copy.

CLOUD: 'Cloud computing' broadly refers to the use of servers accessed over the internet for storing information, rather than 'local-storage' devices attached to the computer, such as a hard drive or SSD. As well as storing your own files (images, documents and so on), cloud storage can also be used to access programs, as is the case with Google's Chromebook and Chromebox computers. The obvious downside is that you need an internet connection, otherwise you can't access anything.

of upgrading Elements or ACR to unlock the extra features – you need a different program entirely.

However, that doesn't mean you need to upgrade to the latest version of Photoshop. Adobe Lightroom uses the same iteration of Adobe Camera Raw as Photoshop CS/CC, but without the price tag. At the time of writing, Lightroom is £102.57 from www.adobe.com, whereas Photoshop CC, which replaces the CS line, starts at

£17.58 per month for a minimum term of 12 months (Adobe's new strategy is that you 'rent' the software, rather than buy it). For most enthusiasts a Lightroom/Elements combination would easily take care of all raw-processing and image-editing requirements, with the advantage that – for now, at least – you can buy the software and use it for as long as your computer will support it.

Chris Gatcum

too harsh, but sometimes the images look a bit dull. If I increase the flash output by one-third, it looks overexposed. Can anyone help?

Roger Provins replies

Have you tried using Curves instead of Levels? Incidentally, even if you used a lens with image stabilisation, it would have no effect on subject movement.

PeteRob replies

D-Lighting seems to be an in-camera setting that reduces contrast in the shadow and highlight parts of the tone curve, so you should be able to simulate it in most software.

It is not usually possible to do much with the

harsh shadows produced by direct flashlight, whether on or off-camera, other than to avoid them. This is why bouncing flash is better than direct flash, although results can vary depending on the wall/ceiling colour and texture – they often require some colour correction. For this reason, shooting raw or using a custom colour balance (fiddly in my view) is advantageous.

If +½ flash-exposure compensation is too much and your pictures look dull, try taping a bit of silver foil or white card to the back of the flash head so that it sticks up about 2in. Then, when you bounce the flash (assuming it's not off the wall behind you) some of the light will be thrown forward as fill-in. Some flashguns have a built-in reflector for this purpose. This might help.

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'Poppy Field'.
Canon EOS 5D
Mark III, 280mm,
0.6sec at f/16, ISO
200, 9 exposures,
Dark blending
mode, tripod

AP guide to...

In-camera multiple exposures

Are you in a photographic rut and need to kick-start your creativity? Help is at hand as pro photographer **Doug Chinnery** explains in-camera multiple-exposure landscapes



MULTIPLE EXPOSURES WITH YOUR SMARTPHONE

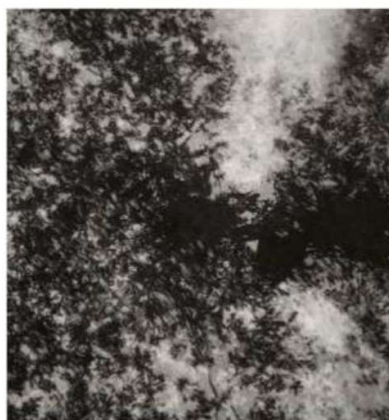
IF YOU have a smartphone with the popular Hipstamatic app, you can experiment with double exposures, and it's very easy.

First, open the Hipstamatic app. On the rear of the camera in the top left of the screen is a slider control. Slide this to the left and it reveals a yellow icon of one square laid over another. Now take your first image and then take your second. Hipstamatic will simply blend them together and save them as a single image.

The look is very much like multiple exposures made on film cameras because the images aren't blended together, they are overlaid one on top of the other.

Another smartphone app for multiple exposures, which allows more control and more effects, is OverCam. You can find more details at www.studio-307.com.

Please note: this is not included in the standard app you need to download the Multiple Exposure Kit.



ONE COMPLAINT often heard from amateur photographers is: 'I'm stuck in a photographic rut.'

However, there's really no excuse for this, because digital photography allows us to try loads of different techniques without worrying about the expense if it all goes wrong. So why not try the unpredictable but incredibly creative technique of multiple-exposure photography? I should point out that this is not about bracketing exposures – it's not HDR or exposure blending in the ways you might have tried before. With multiple-exposure photography, one image is placed on top of another (or on top of many) and then they are blended in different ways to achieve different effects. It is not a new technique, either, as film photographers have long known that combining exposures can do interesting things.

TRADITIONAL METHODS

Many creative film photographers will be familiar with the technique of exposing the same frame twice, or sometimes three or four times. This overlays one image on top of the other. Often the effect isn't successful due to its unpredictability, but occasionally the results can be really interesting. To achieve the effect it takes a camera that allows two exposures to be made without advancing



Top: 'Tulip'. EOS 5D Mark III, 100mm, f/2.8 at 1/160 sec, ISO 800, 9 exp, Average blending mode, handheld

Above right: 'Reflections in Puddle'. Ilford Isolette, ISO 400, 3 exp, camera rotated, underexposed

Above far right: 'Wildflowers and Clouds, Tuscany' EOS 5D Mark III, 45mm, 1/80sec at f/16, ISO 200 9 exp, Average blending mode, handheld

Right: 'Vase of Lilac'. EOS 5D Mark III, 45mm, 1/500sec at f/2.8, ISO 800, 9 exp, Average blending mode, handheld





CANON BLENDING MODES

RECENT Canon models such as the EOS-1D X and the EOS 5D Mark III allow the user to control the way the multiple images are blended together to give different effects. The controls are accessed via the creative button on the rear of the camera.

ADDITIVE: This overlays each image on top of one another without making any adjustments for levels of brightness. If bright areas overlap, they will get brighter in the final image. The look and feel is very similar to multiple exposures made with film cameras. It is best to underexpose each shot to avoid the final image overexposing. You can adjust the exposure of each shot before you take it in this mode to account for different subject matter. Be aware that in this mode it could take some time for the camera to process the 'blend', so it may take a while to write the final image to the card.

AVERAGE: A very useful setting if you want a multiple-exposure image of the same scene either without moving the camera between shots or if movement is

limited. The camera intelligently reduces the exposure of each image based on how many shots you are taking to try to avoid overexposure, although you can manually adjust the exposure between shots. This mode is useful if, with the camera tripod mounted, for recording action. Imagine a snowboarder doing a jump. Rapid fire as he moves through the air and he will record in several positions through the final frame.

BRIGHT: This is for scenes that are mostly dark (at night or in dark interiors). Only bright objects will be composited. The classic example is that of a rising full moon. Images taken at intervals will overlay the moon as separate discs rising across the sky, but the dark sky will not get brighter. If bright objects do overlap they don't get brighter.

DARK: This works in the opposite way to the bright mode. The camera only blends the dark areas of the image, so it is useful for eliminating bright highlights and reflections. The dark areas get darker while bright areas remain largely unchanged.



The multiple-exposure menu is accessed by pressing the creative mode button on the camera back



Blending modes available in the latest Canon bodies

PORTRAITS MADE CREATIVE

I SPOTTED this technique for making arresting portraits on the website of US wedding photographer Sara Byrne (www.dylandsara.com). She didn't originate the technique, but has won an award for her portraits using it.

As you can see, it is possible to fill the profile of your portrait with another image. This can be a texture, a landscape, a flower or another person, for example. The technique works with the blending modes in Canon cameras that have a multiple-exposure mode.

Stand your subject in profile against a background and get low yourself. Set your exposure to make the background very bright (close to white is best, so in aperture priority mode dial in 2 stops or more of positive exposure compensation until the background is very bright). Make several images so you have plenty to work with.

Then, in the creative menu, enable multiple exposures and choose Additive as your blend mode in the Multi-expos Ctrl sub-menu. In the multiple exposure sub-menu, set the camera to 'On:Func/Ctrl'. Select two images as the number of exposures and 'Continuously' in the 'Continue Multi-exp' sub-menu. At the bottom of the screen is 'Select image for multi expo'. Here you can select portraits taken earlier to blend.

Select the portrait to use and now turn on live view. You will see the portrait on your screen, but it will be semi-transparent so you can now move around with the camera pointing it at potential subjects to fill in the darker areas of the portrait. Once you are happy, fire the shutter and the camera will blend the two images.

In Lightroom, I then made my usual raw adjustments and used Photoshop to clone out some leaves from the bottom left of the image. A final crop and straighten finished the portrait.



Canon's menu settings for creative portraits



'Peak District Copse in Snow'.
EOS 5D Mark III, 130mm,
1/1000sec at f/8,
ISO 800, 5 exp,
handheld



the film (many film cameras have a 'safety' mechanism to prevent this 'mistake'), and to prevent overexposure in the final composite image it is often best to underexpose each frame slightly. Film photographers who really want to get creative shoot an entire roll of film and rewind it in a darkroom or changing bag and reload it into the camera. They then shoot the roll again in a new location. The randomness is part of the fun.

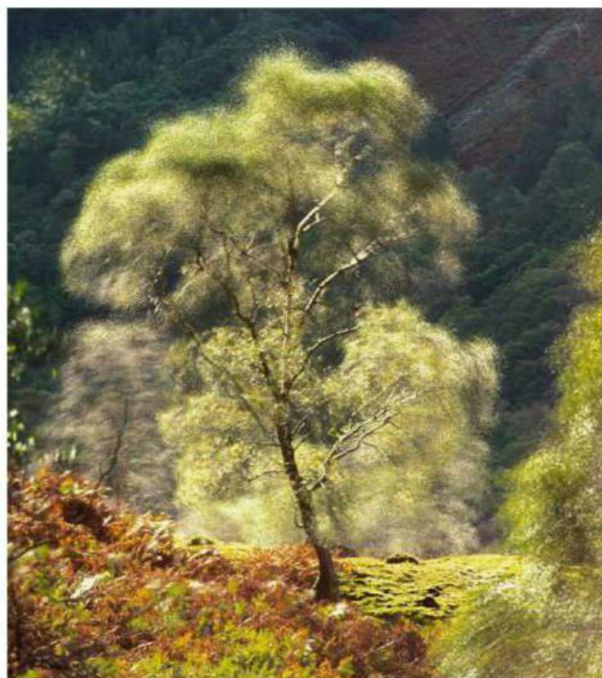
DIGITAL METHODS

With the advent of digital cameras, manufacturers have been giving us more and more features with which we can experiment. A little-known ability of some digital cameras is the facility to combine multiple exposures, with the majority of Nikon models and most Pentax cameras having this feature. Simply go into the menu system and look for 'multiple exposures'. Here you can select how many exposures to combine, from two to ten. After each multiple exposure you will need to go back into the menu and switch on the function again to make another image.

Some recent Canon bodies, such as the EOS-1D X and EOS 5D Mark III, have taken this feature to new heights. Canon engineers, in addition to allowing the

Websites for inspiration

Chris Friel: www.chrisfriel.com;
Valda Bailey: www.valdabailey.co.uk;
Rob Hudson: www.robhudsonland.co.uk;
Christoffer Relander: www.christofferrelander.com;
Christian Ruhm: www.christian-ruhm.com



This shot, 'Windy Birch', was taken by John Gravett. It illustrates the interesting effects that can be achieved by incorporating movement into multiple-exposure images

'Wind blowing grasses and wild flowers, scudding clouds, breaking waves – in fact, anything moving in the frame will create different looks'

merging of up to nine images, have added four blending modes. These modes allow Canon users to affect the way the pixels are merged together (see Canon blending modes on page 63). You can also select a photograph made earlier, that you have on a memory card, as your base image and then blend further images into it.

The modes can be used for 'serious' photography. For example, an architectural photographer can use a tripod-mounted camera and properly expose an interior and the view through the windows in-camera, eliminating the need for taking multiple images and blending later in Photoshop. Sports and animal photographers can create images of action moving through the frame with amazing results. The potential is therefore very exciting.

When shooting landscapes, interesting effects can be created with the camera set on a tripod. Wind blowing grasses and wild flowers, scudding clouds, breaking waves – in fact, anything moving in the frame will create different looks. You can choose to shoot the frames in quick succession or take more time, shooting an image every few seconds or minutes, and each technique will yield different results. Add to this the ability to experiment with the various blending modes and the variations are huge.

Sometimes I like to take the process further and become even more creative. I have been experimenting with combining the multiple-exposure modes in my Canon EOS 5D Mark III with intentional camera movement (ICM) techniques. Although this isn't to everyone's taste, I enjoy the randomness and artistic feel of the images this process can create.

Here I find the 'average' blend mode is most effective as this adjusts the exposure of each frame to prevent overexposure. I then move my camera (usually working handheld) either between each frame, keeping it still while the shutter fires, or I continue to move the camera as the shutter fires. This technique increases the unpredictability of the results so you have to be patient and make lots of images. Most will be deleted, but those that do work make the effort well worthwhile. They can never be copied or replicated (even by me), so every image is unique and they certainly help us break free from shooting clichés!

We all get a bit stagnant in our photography sometimes, but there is always something different we can try to reinvigorate our passion for the art. Why not explore the endless possibilities of multiple-exposure photography yourself and see what you can create? **AP**

DO IT YOURSELF

Although some modern cameras provide users with a quick fix for shooting a multiple exposure, you can create a multiple-exposure photograph using any camera and software.

First, you need to select your camera settings. You don't want them to change between your shots, so it's important to shoot manually and fix all the settings. You will also need to mount your camera on a tripod so there is no movement between shots. Finally, a remote shutter release is a great idea, again to ensure no camera shake in your photos. If you don't have a remote release, you can use the self-timer.

Once you have set up your camera and your composition, take your photos. You need at least two photos. Think about taking one fast shutter speed of a landscape and one with a longer shutter, so there is a version with everything still and sharp and one where the leaves on the trees are blurred and moving.

Take your photos into Photoshop, or your image-editing program, and place them on separate layers. Use the Eraser tool to remove areas so that your photo has the best bits of both the long, and short exposureS. It really is that simple.

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CANON 52mm CLOSE UP LENS TYPE 2500		MINT BOXED	\$45.00
CANON EF 2X EXTENDER MK II		MINT BOXED	\$230.00
CANON EF 2X EXTENDER MK II		MINT	CASED \$225.00
KENCO TELEPROX PRO 300 0GX 1.4 TELECONVERTER		MINT BOXED	\$1590.00
KENCO TELEPROX PRO 300 0GX 2.0 TELECONVERTER		MINT BOXED	\$165.00
CANON 540 EZ FLASH - INST		MINT	\$980.00
CANON 540 EZ FLASH - INST		MINT BOXED	\$990.00
CANON 540 EZ FLASH - INST		MINT	CASED \$590.00
CANON 420 EZ FLASH		MINT	CASED \$390.00
CANON ANGLE FINDER B		MINT	\$770.00
CANON LCS TRANSMITTER AND RECEIVER		MINT	\$165.00
CANON PB-81 BOOSTER FOR EOS 1/3 etc		MINT-	\$690.00
SIGMA 8mm F8.2 EX DO FISHEYE SLD GLASS		MINT BOXED	AS NEW \$445.00
SIGMA 10mm F2.8 EX DO FISHEYE HSM		MINT BOXED	\$345.00
SIGMA 15mm F2.8 EX DO FISHEYE HSM		MINT BOXED	\$390.00
SIGMA 20mm F2.8 EX DO FISHEYE (LATEST)		MINT BOXED	\$235.00
SIGMA 20mm F2.8 EX DO ASPHERIC FL SHARP		MINT	\$235.00
SIGMA 105mm F2.8 IFX DO MACRO SUPER SHARP LENS		MINT BOXED	\$345.00

SIGMA 600mm f8 MIRROR LENS MC MACROEXC++ £95.00

SIGMA 10 - 20mm 1/4.5 E DC HSM + HOOD	MINT CASED	\$296.00
SIGMA 12 - 24mm 1/4.5/5.6 E DC HSM + HOOD	MINT BOXED	\$396.00
SIGMA 20 - 40mm 1/2.8 E ASPHERICAL DC	MINT BOXED	\$245.00
SIGMA 24 - 70mm 1/2.8 E DC MACRO + HOOD	MINT	\$296.00
SIGMA 28 - 300mm 1/5.6/3.3 ZOOM MACRO	MINT-HOOD	\$726.00
SIGMA 70 - 300mm F/4.5 E DC OPTICAL STABILIZER	MINT BOXED	\$179.00
SIGMA 70 - 300mm 1/4.5 E APO MACRO + HOOD	MINT-HOOD	\$596.00
SIGMA 70 - 300mm 1/4.5 E APO DC MACRO + HOOD	MINT CASED	\$396.00
SIGMA 70 - 500mm 1/5.6 E APO COMP WITH HOOD	MINT CASED	\$396.00
TAMRON 28 - 75mm F2.8 1:2 X AF ASPHERIC	MINT BOXED	\$245.00
TAMRON 18 - 75mm F3.5/6.3 (1:2 X) VIBRATION CONTROL	MINT BOXED	\$245.00
TOKINA 10 - 17mm 1/3.5/4.5 AT-X DC LENS (LATEST)	MINT	\$345.00
CANON FL AFD BODY 1848 LOS ANGELES OLYMPIC ED	MINT BOXED	\$1,096.00
CANON AUTO BAY. B1WS.	MINT	\$96.00

Contax 'G' Compacts & SLR & Ricoh

CONTACT 32 BODY WITH STRAP & MANUAL	.....	MINT- \$298.00
CONTACT 72 70TH ANNIVERSARY + CASE + FILTERS/HOOD	.....	MINT- \$446.00
CONTACT TXA TITANIUM COMPACT + LEATHER CASE	.....	MINT CASED \$399.00
CONTACT 21mm 82 2 BIGNON T* WITH FILTER & FINDER	.....	MINT CASED \$699.00
CONTACT 25mm 82 2 BIGNON T* + FILT & CONTACT HOOD/CAP	.....	MINT CASED \$295.00
CONTACT 32mm 12 PLANAR P* + FILT & CONTACT HOOD/CAP	.....	MINT CASED \$365.00
CONTACT 90mm 82 2 SONNAR K* G12	.....	MINT \$119.00
CONTACT 150mm 200 2 SONNAR T* G12 HOOD	.....	MINT- \$602.21/00
CONTACT TLA 1/4 FLASH FOR G12	.....	MINT CASED \$65.00
CONTACT TLA 200 FLASH FOR G12	.....	MINT CASED \$99.00
CONTACT GDI DATABASE FOR CONTACT T3	.....	MINT-BOXED \$99.00
CONTACT SA-2 FLASH ADAPTOR	.....	MINT \$55.00
CONTACT TITANIUM FILTERS,HOODS AND CAPS FOR G.	.....	PHONE IN STOCK PHONE
CONTACT AX AUTOFOCUS BODY (2 BARE CON)	.....	MINT \$399.00
CONTACT AX AUTOFOCUS BODY (2 BARE CON) + INSTRUCTIONS	.....	EXC-+BOXED \$199.00
CONTACT FKT YFISHCA 25mm 82 (SPARE CONDITION)	.....	MINT \$69.00
CONTACT 25mm 82 2 DISAGTON T* MM	.....	MINT BOXED \$295.00
CONTACT 42mm 82 2 TESSAR T* PANCAKE LENS + HOOD	.....	MINT \$225.00
CONTACT 50mm 150 7 PLANAR EA	.....	MINT \$415.00
CONTACT 65mm 114 1 PLANAR MM	.....	MINT \$425.00
CONTACT 135mm 224 2 SONNAR T* MM	.....	EXC-+BOXED \$299.00
CONTACT 200 200 2 SONNAR T* MM	.....	MINT \$38.00
BIGOR FLIR DAVE GLOW + CASE & HOVA FILTER SET	.....	MINT-BOXED \$295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED \$7,195.00
LEICA M6 BLACK BODY	EXC+—BOXED \$695.00
LEICA M4-P 70th ANNIVERSARY 1913-1983	MINT—\$1,485.00
LEICA M4-P 35mm BLACK BODY	MINT—BOXED \$995.00
LEICA M4 2" BLACK BODY	EXC++ \$495.00
LEICA M3 SINGLE WIND 998903C JUST SERVICED	EXC++ \$545.00
LEICA Mda Body SER No 126593X CIRCA 1970	MINT— \$275.00
LEICA Mda Body SER No 14111X3XCIRCA 1975-76	MINT— \$475.00
LEICA III Body SER No 1816XX C1945 NEEDS SERVICE	EXC++ \$1790.00
LEICA IIIIF Body DELAYED ACTION	EXC++ \$999.00
LEICA IIIH WITH SCMP 13.5 ELMAR	MINT— \$575.00
LEICA CL Body WITH 40mm f2 SUMMICRON	MINT— \$975.00
LEICA CL2 Body	MINT— \$499.00
MINOLTA CL Body WITH 40mm f2 ROKKOR	EXC++ \$499.00
MINOLTA CL Body COMPLETE WITH CASE	EXC++ \$385.00
LEICA STANDARD CHROME WITH CASE	EXC++ \$99.00
LEICA FIT MINOLTA 28mm f2.8 ROKKOR	MINT—CASED \$365.00
LEICA FIT MINOLTA 40mm f2 ROKKOR	MINT—CASED \$395.00
LEICA FIT MINOLTA 90mm f4 ROKKOR	MINT—CASED \$295.00
LEICA 50mm f2 SUMMICRON BLACK LATEST NOT 6 BIT	MINT—BOXED \$1,175.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR - LEICA FIT	MINT—BOXED \$235.00
LEICA 90mm f2 SUMMICRON CHROME M	MINT—CASED \$1,275.00
LEICA 30mm f4 COLL ELMAR M MOUNT	EXC++—IN KEYSER \$179.00
LEICA 135mm f2.8 ELMAR II M MOUNT	EXC++ \$275.00
LEICA 135mm f4.5 Hektor + HOOD M SPEED	EXC++ \$99.00
LEICA 135mm f4.5 Hektor IN KEYSER	EXC++ \$119.00
LEICA 135mm f4.5 Hektor HOOD + HOOD SCREW	MINT— \$145.00
LEICA 135mm f4.5 Hektor + HOOD SCREW	EXC++ \$99.00
LEICA HANDGRIP FOR M6/mo and	EXC+—BOXED \$145.00
LEICA WINDER M4-2 FOR M4	MINT—BOXED \$145.00
LEICA RS BODY BLACK	EXC+—BOXED \$299.00
LEICAFLEX SL BODY CHROME	EXC+—BOXED \$299.00
LEICA 50mm f2 SUMMICRON R 3 CAM	EXC++ \$99.00
LEICA 180mm f5.6 ELMARIT R 3 CAM	EXC++ \$345.00
LEICA 28- 70mm f5.6/4.5 VARIO ELMAR ROM	MINT—BOXED AS NEW \$445.00
LEICA 70- 210mm f4.5 VARIO ELMAR	MINT—BOXED \$495.00
ANGENIEUX 70- 200mm f3.5 FOR LEICA R fit	MINT—BOXED \$775.00
LEICA MOTORWINDER AND STRAP FOR R fit	MINT—BOXED \$145.00
LEICA ANGLE PRINDER R (14500)	MINT—BOXED \$99.00
MINTK 10-25mm F1.75 COATING SINGULARS + CASE	MINT—BOXED \$195.00
ZESS 80-80 MONOCULAR WITH CASE	MINT—BOXED \$165.00
ZESS DISCOPAT 65 f1 PL ANGLE, 1545 EPISCOP CASE	MINT \$1,195.00
SWAROVSKI 8x 50 S.C. 18x BINOCULARS WITH CASE	MINT—BOXED \$795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLAND 107 LEICA 1/4 MOUNT AS BESSA I	.....	MINT BOXED	£126.00
VOIGTLAND 21mm 1/4 BLACK WITH 21mm FFD - M RING	.....	MINT BOXED	£365.00
VOIGTLAND 35mm 2.5 COLOR SKOPAR V M + HOOD	.....	MINT BOXED	£289.00
VOIGTLAND 35mm 1.7 TLT ASP + FILTERHOOD - M RING	.....	MINT	£365.00
VOIGTLAND 35mm 1.7 TLT ASP + M RING SILVER	.....	MINT	£296.00
VOIGTLAND WINDER T	.....	MINT BOXED	£126.00
VOIGTLAND BESSA SIDE GRIP	.....	MINT BOXED	£45.00
VOIGTLAND BESSA WINDER / GRIP FOR T & R2	.....	MINT	£115.00
VOIGTLAND ANGLE FINDER + 15,21,25mm ADAPTORS	.....	MINT	£190.00
Medium & Large Format			
BRONICA ETRS BODY + 120 BACK LENS & WLF + GRIP	.....	EXC++	£168.00
BRONICA ETRS COMPLETE WITH 75mm f/8 + 120 BACK	.....	EXC++	£175.00
BRONICA RF 45mm 1/4 ZENZANON FOR 4/5 RF + FINDER	.....	MINT CAGED	£390.00
BRONICA 50mm 2.8 ZENZANON MC	.....	EXC+++	£99.00
BRONICA 150mm 1/5 ZENZANON MC	.....	MINT-BOXED	£190.00
BRONICA 150mm 1/5 ZENZANON E MC	.....	MINT BOXED	£190.00
BRONICA 150mm 1/5 ZENZANON E MC	.....	MINT	£99.00
BRONICA 150mm F4 E	.....	MINT	£99.00
BRONICA ETRS120 BACK	.....	MINT	£79.00
BRONICA ETRS/ETRS1 POLAROID BACK	.....	MINT	£99.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	.....	MINT CAGED	£99.00
BRONICA 50mm 1/5 ZENZANON MC	.....	EXC++	£119.00
BRONICA 150mm 1/5 MACRO ZENZANON PE	.....	MINT	£245.00
BRONICA 150mm 1/5 5.7/92ANON S	.....	MINT	£165.00

BRONICA SQA + 80mm f2.8 S, PRISM FDR, BACK, GRIPMINT-/EXC+++ £395.

BRONICA 105mm f4.2 ZEIKONAI PN SQ	MINT-CASED \$145.00
BRONICA 110mm f4.5 SQ ZEIKONAI MACRO FOR SQ	MINT-CASED \$136.00
BRONICA 150mm f4.5 SQ ZEIKONAI FOR SQ	MINT-CASED \$145.00
BRONICA SQ120 MAGAZINE BACK	EXC- \$45.00
BRONICA 150A/AF POLAROID MAGAZINE BACK	MINT BOXED \$95.00
BRONICA 150A/AF SQ SQ VIBE RARE	EXC- \$150.00
FLUJIA SQ120 W/ C.W. 90 SQ RARE	MINT BOXED \$675.00
MAMIYA 40mm f4.5 WITH FINDER & HOOD FOR 777H	MINT BOXED \$385.00
MAMIYA 150mm f4.5 WITH HOOD FOR 777H	MINT BOXED \$475.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 777H	MINT \$425.00
MAMIYA 180mm f4.5 SEIKOR 2 FOR RZ	MINT \$190.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT \$195.00
MAMIYA 150mm 13.5 A/F FOR 945 A/F	MINT \$290.00
MAMIYA 210mm f4 SEIKOR C FOR 645	MINT CASED \$195.00
MAMIYA 180mm f4.5 SEIKOR FOR R8	MINT \$160.00
MAMIYA RZ 67 PRO BACK	MINT \$60.00
MAMIYA RZ 67 PRO II BACK	MINT \$79.00
MAMIYA 220 BACK FOR RZ 67	MINT \$95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT \$265.00
PENTAX 55mm f3.5 FOR PENTAX 645	MINT BOXED \$190.00
PENTAX 200mm f4 FOR PENTAX 6x7	MINT \$225.00
ROLLEIFLEX 600mm F8 - 80mm HFT LENS	MINT \$995.00
ROLLEIFLEX 600mm F8 - 145 M/MKRO FOR 6008	MINT \$575.00
YASHICAMA 200 WITH CASE	MINT \$195.00
YASHICAMA 124G WITH CASE (RED COLOR)	MINT \$195.00
YOSHIK N TYPE N 45 M/MKRO R/L LENS M/MKRO FOR 6x7	MINT BOXED \$175.00

Hasselblad

HASSELBLOD 300CAMP WITH 80mm CF + A12 BACK	MINT- €960.00
HASSELBLOD 301 CO BODY + WLF	MINT- €400.00
HASSELBLOD 500M 300 + 30mm x 2.8" + HOOD BLACK	MINT- €975.00
HASSELBLOD 500CMB BODY WITH 80mm (2.8") + HOOD	MINT- €975.00
HASSELBLOD 301 FOR XPAN	MINT-IN KEPPERS €338.00
HASSELBLOD 303 CX WITH 30mm CF + BACK + WLF	EXC++ €1.265.00
HASSELBLOD 500ELM F BODY + A12 BLACK BACK	EXC++ €299.00
HASSELBLOD 50mm 14 OF FE DISTAGON + HOOD	MINT BOXED €1.000.00
HASSELBLOD 150mm 14 SONNAR CF	MINT €386.00
HASSELBLOD 150mm 14 SONNAR CF	EXC+++ €375.00
HASSELBLOD A12 BACK BLACK WITH D/SLIDE HOOD	MINT BOXED €245.00
HASSELBLOD A12 BACK	EXC++ €399.00
HASSELBLOD CW INDIGER + REMOTE	MINT €280.00
HASSELBLOD PM PRISM	EXC €790.00
HASSELBLOD PM PRISM	EXC €790.00
HASSELBLOD 500M30X 150mm	MINT €125.00
HASSELBLOD EXTENSION TUBE 16CF	MINT- €75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY COMPLETE WITH INSTRUCTIONS etc... MINT BOXED AS NEW \$365.00

NIKON F5 BODY MINT-BOXED \$345.00

NIKON F500 BODY EXC+ & \$280.00

NIKON F800 BODY MINT-BOXED \$385.00

NIKON FE200 BODY MINT- \$330.00

NIKON FE60 BODY MINT-BOXED \$390.00

Nikon 10.5mm 12.8 "G" IF-ED AF DX FISHEYE LENS MINT BOXED \$365.00

Nikon 15mm 12.8 "G" IF-ED AF DX FISHEYE LENS MINT CASED \$365.00

Nikon 28mm 12.8 AF MINT \$129.00

Nikon 35mm 11.8 "G" AF-S PRIME LENS "UNUSED" MINT BOXED IF \$69.00

Nikon 35mm 11.8 "G" DX AF-S MINT BOXED \$125.00

Nikon 50mm 11.4 AF "D" MINT BOXED \$195.00

Nikon 50mm 11.8 AF "D" MINT BOXED \$195.00

Nikon 55mm 12.8 AF MICRO NIKKOR MACRO LENS MINT \$195.00

Nikon 60mm 16.2 AF-S MICRO-NIKKOR MINT BOXED \$325.00

Nikon 85mm 11.4 AF "D" MINT BOXED \$975.00

Nikon 180mm 28 AF-D IF-ED LATEST LENS MINT BOXED \$465.00

Nikon 12 - 24mm 14 "G" DX IF-ED AF-S MINT BOXED AS NEW \$156.00

Nikon 14 - 24mm 7.28 "G" IF-ED AS LATEST NANO GLASS MINT BOXED IF \$195.00

Nikon 16 - 85mm 13.5/5.6 "G" IF-ED AS-S DX VIB REDUCTION MINT BOXED \$345.00

Nikon 17 - 55mm 12.8 7.28 "G" IF-ED AS-F + HOOD MINT BOXED \$475.00

Nikon 17 - 55mm 12.8 7.28 "G" IF-ED AS-F + HOOD MINT CASED \$999.00

Nikon 18 - 35mm 13.45 4.5 "G" IF-ED AF-A MINT-BOXED \$389.00

Nikon 18 - 55mm 13.5/5.6 "G" IF-ED AS VIB REDUC MINT+HOOD \$499.00

Nikon 20 - 35mm 13.45 4.5 "G" DX IF-ED AS-S CASED MINT \$195.00

Nikon 24 - 70mm 7.28 "G" IF-ED AS LATEST NANO GLASS MINT BOXED \$1,095.00

Nikon 24 - 120mm 13.5/5.6 "G" IF-ED AS-F VIBR REDUC MINT BOXED \$275.00

Nikon 35 - 70mm 13.4/5 AF MINT- \$775.00

Nikon 35 - 80mm 14.5/5.6 AF "D" MINT BOXED \$555.00

Nikon 55 - 200mm 14.5/6 "G" DX IF-ED AF-S MINT \$119.00

Nikon 70 - 300mm 14.5/5.6 AF "G" MINT \$595.00

Nikon 80 - 400mm 14.5/5.6 D VIBRATION REDUC MINT \$765.00

Nikon 80 - 400mm 14.5/5.6 D VIBRATION REDUC MINT BOXED \$965.00

NIKON ZC01 AF-S TELECONVERTER MINT BOXED \$195.00

TAMRON 1.4x AF "D" TELECONVERTER MINT \$75.00

TAMRON 1.5x TELECONVERTER EXC+ SHQ DG IN AF MINT \$75.00

NIKON TR-FLUX EXT TUBE SET 12mm,20mm,36mm MINT \$195.00

NIKON ML-3 REMOTE CONTROL SET MINT CASED \$165.00

SIGMA 1:4.5 F2.8 35MM MINT CASED \$125.00

NIKON DA20 ACTION FINDER FOR NIKON F4/S/E

SIGMA 50mm f2.8 EX DG MACRO	MINT BOXED	\$199.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT BOXED	\$299.00
SIGMA 180mm f5.6 MACRO AF APO	MINT BOXED	\$175.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL	MINT + HOOD	\$99.00
SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED	\$89.00
TAMRON 55 - 200mm f4/5.6 LD MACRI II	MINT BOXED	\$99.00
TOKINA 35mm f2.8 ATX-PRO DG MACRO 1:1 (LATEST)	MINT BOXED	\$295.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX	MINT BOXED	\$275.00
TOKINA 17 - 35mm f4 AT-X PRO FX(LATEST CURRENT LENS)	MINT BOXED	\$399.00

Nikon Manual

NIKON F3 HP WITH NIKON M20 MOTOR DRIVE	MINT UNMAKED	\$520.00
NIKON F3 HP BODY UNMAKED		ES20.00
NIKON F3 T TITANIUM BODY		MINT- 5340.00
NIKON F3 HP BODY (REALLY nice CONDITION)		MINT- 5390.00
NIKON F3 BODY		MINT- 5340.00
NIKON FM2n BLACK BODY		MINT- 5340.00
NIKON FM2 BLACK		MINT BOXED
NIKON FM2n BODY CHROME	EXC-+BOXED	EXC-+ \$195.00
NIKON FM BLACK		EXC-+ \$90.00
NIKON F2 A PHOTOMIC BODY CHROME		MINT- 5405.00
NIKON F2 BODY WITH M20/M21 & 50mm f2 NIKKOR		MINT- 5540.00
NIKON F2 PLAN PRISM (VERY SLIGHT DICK ON PRISM)	EXC-+ \$445.00	
NIKON F2 PHOTOMIC BODY CHROME		MINT- 5340.00
NIKON FE2 FLACK BODY		EXC-+ \$165.00
NIKON FE CHROME BODY		EXC-+ \$280.00
NIKON FE BLACK BODY		EXC- 5750.00
NIKON FEKOR WITH 50mm f2 NIKOR LENS		EXC-+ \$175.00
NIKON 16mm f2.8 AI COMPACT WITH FILTERS		MINT CASED \$470.00
Nikon 18mm 1:4 AI + 80mm FILTER + HOOD (VERY RARE)	MINT AS NEW	ES59.00
Nikon 20mm 1:3.5 AI + HOOD (SUPERB LENS)		MINT C205.00
Nikon 24mm 1:2.8 AI HOOD WITH HOOD		EXC-+ \$190.00
Nikon 28mm 1:2.8 AIS		EXC-+ \$160.00
Nikon 28mm 1:3.5 AI		EXC-+ \$99.00
Nikon 28mm 1:3.5 AIS		MINT 5225.00
Nikon 35mm 1:2.8 PC SHIFT MANUAL EARLY		MINT- 5290.00
Nikon 45mm 1:2.8 GN NIKKOR		MINT- 5290.00
Nikon 45mm 1:2.8 PNKCAKE WITH HOOD, FILTER, CASE		MINT BOXED \$775.00
Nikon 50mm 1:1.8 AI		EXC-+ \$750.00
Nikon 50mm 1:1.8 AI		MINT BOXED \$115.00
Nikon 50mm 1:4 AI		MINT- 5380.00
ZEISS 50mm f1.4 NIKON FIT (SUPERB SHARP LENS)	MINT BOXED AS NEW	ES790.00
Nikon 55mm 1:2.8 MICRO NIKKOR AI		MINT- 5370.00
Nikon 55mm 1:3.5 MICRO NIKKOR P AUTO		MINT BOXED \$360.00
Nikon 100mm 1:2.8 SER E		MINT + HOOD \$990.00
Nikon 105mm 1:1.8 AIS		EXC-+ \$279.00
Nikon 105mm 1:2.5 AIS		EXC-+ \$199.00
Nikon 105mm 1:4 AIS MICRO NIKKOR		MINT- 5275.00
Nikon 200mm 1:4 NIKKOR Q		MINT- CASED \$36.00
Nikon 500mm 1:8 MIRROR LENS WITH FILTER SET		MINT CASED \$340.00
Nikon 28 - 50mm 1:3.5 AIS + HOOD		MINT- 5195.00
Nikon 35 - 70mm 1:3.3-4.5 ZOOM NIKKOR MACRO AIS		MINT- 5160.00
Nikon 35 - 105mm 1:3.5-4.5 AIS ZOOM MACRO		MINT BOXED \$165.00
Nikon 35 - 105mm 1:3.5-4.5 AIS ZOOM MACRO		MINT \$390.00
Nikon 35 - 135 1:5.6-5.6 AIS		EXC-+ \$165.00
Nikon 43 - 85mm 1:3.5 AIS ZOOM		MINT \$990.00
Nikon 70 - 210mm 1:4.5-5.6 NIKKOR		MINT-BOXED \$555.00
Nikon 80 - 200mm F4.5 WITH HOOD AND FILTER		EXC-+ \$99.00
Nikon P85 BELLOWS WITH P85 SLIDE COUP ADAPTOR		MINT BOXED \$195.00
Nikon P86 BELLOW WITH DOUBLE COBLE RELEASE		MINT 5190.00
Nikon MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E		MINT \$260.00
NIKON M24 DISC DRIVE FOR F3/F3T/F3P		MINT 5165.00
NIKON M24 DRIVE FOR F3/F3T/F3P		MINT - 5125.00
NIKON M212 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE		EXC-+ \$440.00
NIKON PK13 AUTO EXTENSION RING		MINT BOXED \$555.00
NIKON PK12 AUTO EXTENSION RING		EXC-+ \$480.00
NIKON PWT 1:1 AUTO EXTENSION RING		MINT 5750.00
NIKON PWA 16A TELECONVERTER A/F		MINT \$380.00
NIKON TC 20 CONVERTER		MINT 5280.00
NIKON TC 201 CONVERTER		EXC-+ \$890.00
NIKON TC 301 CONVERTER		MINT- 5140.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE2/FE		MINT CASED \$150.00
NIKON SB 16 FLASH FOR F3		MINT- CASED \$75.00

Olympus Manual

OLYMPUS OM3 T WITH ZUIKO 50mm f1.4 LENS	MINT- £475.00
OLYMPUS OM1 + HOT SHOE 4 + 50mm f1.8 ZUIKO	EX-C+ £36.00
OLYMPUS 28mm f2.8 ZUIKO	MINT- £69.00
OLYMPUS 35mm f2.8 ZUIKO	MINT- £69.00
OLYMPUS 50mm f3.5 MACRO	MINT- £129.00
OLYMPUS 135mm f3.5 ZUIKO	MINT-CASSED £55.00
OLYMPUS 200mm f4 ZUIKO	EX-C+ £69.00
OLYMPUS 75 - 150mm f4 ZUIKO	MINT- £60.00
OLYMPUS T32 FLASH	EX-C+ £29.00
OLYMPUS F280 FLASH UNIT	MINT- £79.00
OLYMPUS VARIO-MACROHINDER	MINT £99.00

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EOS1DX	£4,899	EOS 6D Body	£1,516	70-200mm f4 IS	£1,039	200mm f2.8	£679
5D MKIII body	£2,326	EOS 6D + 24-105L	£2,149	70-200mm f2.8 IS II	£1,899	300mm f4 IS	£1,249
5D III + 24-105 f4 IS	£2,977	EOS 6D + 24-70 f4L	£2,595	70-200mm f2.8	£1,095	300mm f2.8 IS II	£5,140
5D MK III body + BG-E11 Grip	£2,475	EOS 700D + 18/55 IS II	£50 CB	70-300 f4-5.6 IS	£1,299	400mm f2.8 IS II	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£40 CB	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
EOS 7D v2	£1,049	10-22mm EFS	£699	TSE 17mm f4	£2,049	500mm f4 IS II	£7,749
EOS 7D + BG-E7 Grip	£1,124	16-35mm f2.8 II	£1,277	TSE 24mm f3.5 II	£1,799	600mm f4 IS II	10,479
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£675	24mm f1.4 II	£1,399	1.4 X or 2 X EXTENDER III	£429
EOS 7D + 18-135mm IS	£1,479	17-55mm f2.8 EFS	£55 CB	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	11,999
EOS 1100D Body	£199	17-85mm EFS IS	£20 CB	50 f1.4 USM	£315	430EX II Speedlite	£20 CB
Pixma Pro 100	£419	18-200mm EFS IS	£40 CB	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,895	85mm f1.2 II	£1,879	Powershot G15	£399
70D Body Pre Order	£1079	8-15mm f4 Fisheye	£1,199	100 f2.8 Macro	£465	Powershot G1X	£459
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D600 + MB-D14 Grip	£1,589	18-35 f3.5/4.5 AFS VR	£599	200mm f2G AFS VR II	£4,299
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D800E + 14-24 f2.8G AFS	£3,472	24-120mm f4G AFS VR	£849	600mm f4G AFS VR	£7,149
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D7100 + 18-105 VR	£1,049	70-200mm f2.8G AFS VR II	£1,595	2x TC-20 E III Converter	£399
D7000 + 18-105	£749	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£323
D7000 Body	£599	80-400mm f4.5-5.6 AFS VR	£2,449	PC-E 24mm f3.5 D ED	£1,449
D5200 + 18-55 VR	£639	200-400 f4G AFS VR II	£4,699	PC-E 45mm f2.8 D ED	£1,449
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D3200 + 18-55 VR	£399	24mm f1.4G AFS	£1,495	SB700 Speedlight	£249
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100mm f2 Makro ZF.2/ZE	£1,380
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Mamiya 25 110 AF Lens NEW	£495	Nikon AF 24mm f2.8	£395
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Canon EF 300 f2.8 IS USM	£1199
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Canon EF 50mm f1.2 II USM	£1199
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Canon EF 70-200mm f4L	£395
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Canon EF 100mm f2.8 IS USM	£875
Canon EF 100mm f2.8 L IS USM	£225
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f/2.8-4 DC Macro OS HSM
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The definitive large aperture APS-C format standard zoom lens.

Sigma 18-35mm
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ONLY £699.00
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SIGMA

120-300mm
 f/2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England

I AM: A Thrill-Seeker

The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.

NEW! D7100 Body £879
NEW! D7100 + 18-105mm £1029

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D4 Body **£4239**

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• 1080p Full-HD Movie Recording
D7000 Body **£583**
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Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
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SONY



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Panasonic



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NEW! GF6 + 14-42mm £399
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GH3 + 12-35mm **£1649**
GX1 + 14-42mm PZ **£349**
RRP £749.99
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OLYMPUS



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E-PL5 + 14-42mm **£485**
E-PL5 + 14-42mm + 40-150mm **£649**
E-PM2 + 14-42mm **£399**
E-PM2 + 14-42mm + 40-150mm **£539**



OM-D E-M5 From **£795**
OM-D E-M5 Body **£795**
OM-D E-M5 + 12-50mm **£949**
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Olympus 17mm f1.8 **£399**
Olympus 75mm f1.8 PW EZ **£729**
Olympus 45mm f1.8 **£218**



K-5 II Body **£699**
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K-5 II + 18-135mm WR **£1049**
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With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.
X-M1 Body £599
X-M1 + 16-50mm £679



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X-E1 + 18-55mm **£899**
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CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
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Canon **5D Mark III**



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MB-10 (FX00)	£199	70-300 F4/5.6	£399
MB-10 (FX00)	£199	80-200 F4/7.5/6	£49
MC-30	£49	100-300 F4/5.6	£399
ML-3 remote M box	£169	AF2000 Mint	£499
WT-2 box	£199	£5500E2 flash	£79
NOBLEX USED		AF540F/G	£299
2x DP-1 blk	£199	SIGMA PKAF USED	
F3 body	£999	8 F4 EX M-box	£279
FA body	£179/249	18-250 F3.5/6.3	£199
F2 body chr	£199/249	28-200 F3.5/5.6	£79
FM2 body chr	£199	50-200 F4/5.6 WR	£299
FM2 body blk	£199	100-300 F4/5.6 DG	£279
FM2 body blk	£149	10-30 F2.8 EX DG M-box/£329	
28 F3.5 AL	£199	Samsung 50 M-box/£179	
35 F2.5 AIS	£199	Samyang 8 F3.5 M-box/£179	
35-70 F3.3/4.5 AIS	£99	TAM 17-50 F2.8 Xr Di	£249
35-105 F3.5/4.5 AIS	£199	TAM 17-50 F2.8 Xr Di	£249
43-86 F3.5/4.5 AIS	£69	TAM 70-300 F4/5.6 Di	£279
50 F1.2 AIS	£199	PENTAX 35mm MF USED	
50 F1.8 AIS	£99	Lx + FA1W prism £249/349	
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Frog Inks
T0540 gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Owl Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	
T0791/2/3, each	£12.99 10ml	Check Website.	Photo R2880
T0794/5/6, each	£12.99 10ml	Check Website.	Husky Inks
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0870 gloss	£7.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo Pro 3800, 3880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Fountain Pen Inks
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281 Black	£7.99 5.9ml	£4.99 13ml	High Capacity Fountain Pen Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Expression Home XP300, XP102, XP202, XP205
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	XP302, XP305, XP402, XP405
T1291 Black	£10.99 11.2ml	£5.49 16ml	Daisy Inks
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Expression Home XP300, XP102, XP202, XP205
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£14.99 set of 4	XP302, XP305, XP402, XP405
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£4.99 18ml	High Capacity Daisy Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6	£3.99 13ml	Expression Photo XP750, XP850
T5801-9, each	£41.99 80ml each or £329.99 set of 8	£14.99 set of 4	Expression Photo XP750, XP850
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Expression Premium XP600, XP605, XP700, XP800
No.16 Black	£7.99 5.4ml	£4.99 18ml	Polar Bear Inks
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6	£14.99 set of 6	
No.24 B/L/C/M, each	£7.99 5.1ml	£4.99 18ml	
No.24 C/M/Y, each	£7.99 4.6ml	£4.99 18ml	
No.24XL Set of 6	£69.99 set of 6	£14.99 set of 6	
No.24XL B/L/C/M, each	£11.99 9.8ml	£4.99 18ml	
No.24XL C/M/Y, each	£11.99 8.7ml	£4.99 18ml	
No.26 Set of 4 (no PB)	£30.99 set of 4	£14.99 set of 4	
No.26 Black	£8.99 6.2ml	£4.99 18ml	
No.26 Photo Black	£7.99 4.7ml	£4.99 18ml	
No.26 C/M/Y, each	£7.99 4.5ml	£4.99 18ml	
No.26XL Set of 4 (no PB)	£54.99 set of 4	£14.99 set of 4	
No.26XL Black	£14.99 12.1ml	£4.99 18ml	
No.26XL Photo Black	£13.99 8.7ml	£4.99 18ml	
No.26XL C/M/Y, each	£13.99 9.7ml	£4.99 18ml	

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PGI520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
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PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
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CL41 Colour 16ml	£16.99
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PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
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PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
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PGI525 Black 19ml	£10.99
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PGI525/CLi526 Set of 5	£46.99
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DMW-BLB13 for Panasonic	£19.99
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DMW-BMB9 for Panasonic	£24.99
D-Li50 for Pentax	£12.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW20 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DmkII	£99.99
For Canon 5DmkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£99.99
For Canon 450/500D	£69.99
For Canon 550D	£99.99
For Canon 60D/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	
	£9.99

P-Type Six-Piece Neutral Density Filter Kit	
	£49.99
	£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods	
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

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Sensor Cleaning	
LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

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Lens Cleaning	
LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

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Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Many more P-Type filters in stock!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
55mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

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Polaroid Mag E.....E+/E++ £15- £59		Metz 54M23 Flash.....E+ £79		Olympus E500 15-75.45mm.....E+ £139		Polaroid 100.....E+ £39			
AEL Meter Prism.....E+/E++ £49- £79		Nissin Di622 MKII Speedlite.....Mint- £79		Olympus E500 Body Only.....E+ £89		Focus Screen Adapter SWC/M.....E+/E++ £99- £109			
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F4 Body + MF23 Control Back	E+ / E++ £169 - £249
F4S Body Only	E+ £189
F4 Body Only + MF22 Back	E+ £199
F100 Body Only	E+ £199
F100 Body + MB15 Grip	E+ £49 - £59
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28-70mm F3.5-4.5 AFD	E+ £119
28-80mm F3.5-5.6 AFD	E+ £49
28-85mm F3.5-5.6 AFS	E+ £49
35mm F1.8 G AFS DX	Mint- £119
35-70mm F2.8 AFD	Exc / E+ £219
35-70mm F3.3-4.5 AFD	E+ £59
35-70mm F3.3-4.5 AFD	E+ £59
50mm F1.4 AFD	E++ / Mint- £189
50mm F1.4 G AFS	Mint- £229
55-200mm F4.5-6.3 AFS DX VR	E+ £129
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70-200mm F2.8 G AFS ED VR II	E+ £139
70-210mm F4.5-6.3 AFD	As Seen £49
70-300mm F4.5-6.3 AFD	E+ £59 - £69
70-300mm F4.5-6.3 AFD	E+ £129 - £149
75-240mm F4.5-6.3 AFD	E+ / E++ £89 - £99
80-200mm F4.5-6.3 AFD	E+ £69
80-400mm F4.5-6.3 AFD VR	E++ £649 - £689
85mm F1.8 AFS-S G	Mint- £299
200-400mm F4 G VR AFS IFED	E++ / Mint- £3,499 - £3,599
300mm F2.8 IFED AFS	E+ £1,099
500mm F4 G AFS VR IFED	E+ £4,399
Sigma 8-16mm F4.5-5.6 DC HSM	E++ / Mint- £379 - £419

Sigma 17-35mm F2.8-4 EX	E+ £119 - £129
Sigma 17-70mm F2.8-4.5 DC Macro	E+ £149
Sigma 18-125mm F3.8-5.6 DC OS HSM	Mint- £179
Sigma 24-70mm F3.5-5.6 D Asph	E+ £39
Sigma 28-200mm F3.5-5.6	E+ £79
Sigma 30mm F1.4 DC EX HSM	E+ £29
Sigma 30mm F1.4 EX DG	Mint- £229
Sigma 50-150mm F2.8 Apo HSM II	E+ £349
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £589
Sigma 55-200mm F4-5.6 DC	E+ £249
Sigma 55-200mm F4.5-5.6 DC HSM	E+ £69
Sigma 70-210mm F3.5-4.5 D Apo	E+ £79
Sigma 70-300mm F4.5-6.3 Apo DG	E+ £89
Sigma 70-300mm F4.5-6.3 Apo Macro	E+ £89
Sigma 70-300mm F4.5-6.3 Apo DG	E+ £69
Sigma 105mm F2.8 EX Macro	E+ £239
Sigma 135-400mm F4.5-5.6 Apo D	E+ / E++ £249 - £349
Sigma 170-500mm F5.6-6.3 Apo D	E+ £329
Sigma 300-800mm F5.6 Apo EX DG HSM	E+ £4,389
Sigma 300mm F4.5 Apo EX DG HSM	E+ £2,299

Tamron 28-300mm F3.5-6.3 LD Asph	E+ £59
Tamron 55-200mm F4.5-6.3 Di II LD	E++ £35
Tamron 70-300mm F4.5-6.3 Di	E++ £39
Tokina 10-17mm F3.5-4.5 DX Fisheye	E++ £379
Tokina 20-35mm F2.8 ATX Pro	E++ £349
Tokina 24-200mm F3.5-5.6 Asph	E++ £89
Tokina 35mm F2.8 Macro DX ATX	E++ £299
Tokina 35-300mm F4.5-6.7	Unused £99
Tokina 80-200mm F2.8 ATX Pro	E++ £299
Tokina 300mm F2.8 ATX	E++ £399
Zeiss 25mm F2.2	Mint- £989
Zeiss 28mm F2 Distagon ZF2	Mint- £789
Zeiss 85mm F1.4 Planar ZF	Mint- £749
Sigma 2x Apo EX Converter	E++ £399
TC-17 II EL Converter	E++ £239
TC-20E Converter	E+ £149
TC16A Teleconverter	E+ / Unused £49 - £99
Metz 34473N Flash	E++ £29
Metz 58 AF1 Digital	E++ £179
Sigma EF430 Flash	E++ £39
Sigma EF500 Super Flash	Unused £75
Sigma EM 140 DG Macroflash	E+ £169
SB218 Ringflash	E++ £99 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E++ £39
SB24 Speedlight	E+ £39 - £49
SB25 Speedlight	E+ £45 - £49
SB27 Speedlight	E+ £49
SB28 Speedlight	Exc / E+ £59 - £69
SB29 Speedlight	E+ £179
SB400 Speedlight	Mint- £79
SB500 Speedlight	E+ / E++ £149 - £179
SB600 Speedlight	E+ £199
SB800 Speedlight	E+ £269
SU800 Wireless Commander	E++ £189

Nikon Manual

F3HP + MD4 Motordrive	E+ / E++ £149 - £199
F3HP Body Only	E+ / E++ £129 - £219
F3 + MD4 Motordrive	E+ £99 - £199
F3 + MF14 Databack	E+ £219
F3 Body Only	Exc / E+ £79 - £129
F2AS Black Body Only	E+ £349
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	E+ £189 - £239
F2S Chrome Body Only	E+ £119
F2 Photonic Chrome Body Only	Exc / E+ £149
F2 Chrome Body Only	Exc / E+ £179
FM2N Black Body Only	E+ / E++ £159 - £179
FM2N Chrome Body Only	Exc / E+ £89 - £129
FM2 Chrome Body Only	E+ £129
FM Chrome Body Only	Exc / E++ £69 - £119
FE Chrome Body Only	E+ £99
FG20 Black Body Only	E+ £79
FG20 Chrome Body Only	E+ £59
F301 Body Only	E+ / E++ £29 - £39
EM Body Only	E+ £39
EL Black Body Only	E+ £79
F2 Black Body Only	E+ / E++ £75 - £119
F2S Chrome Body Only	E+ £79
F3 Chrome Body Only	E+ / E++ £229 - £249
FTN Black Body Only	E+ £79
7.5mm F5.6 Fisheye	E++ £499
28-45mm F4.5 A	E+ £179
35mm F1.4 AIS	E++ £549
35mm F2 AIS	E+ / E++ £239 - £349
35mm F2.8 AIS	Exc / E++ £69 - £149
35mm F2.8 PC Shift	E+ / E++ £229 - £249
35-70mm F3.3-4.5 AIS	E++ £79
35-105mm F3.5-4.5 AIS	E++ £89
45-86mm F3.5 AI	E+ £79
45-86mm F3.5 Non AI	E+ £75
45mm F2.8 G AI Auto	E+ £149 - £175
50mm F2.8 F	E++ / Mint- £429
50-135mm F3.5 AIS	E++ £399
50-300mm F4.5 AI	E+ £399

645NII Body Only	E++ £599
645N + 45-85mm F4.5 FA	E+ / E++ £799
645 Body Only	E+ £149
Asat 30mm F4.5 Fisheye	E+ £249
33-55mm F4.5 AL FA	Mint- £1,299 - £1,399
45mm F4 SMC	E+ £379
45mm F2.5 A	E+ / E++ £229
45-85mm F4.5 A	E++ £289
45-85mm F4.5 FA	E++ £399
55mm F2.8 A	E++ £225
80-160mm F4.5 A	E+ / E++ £289 - £399
100-200mm F4.5 A	E+ £289
150mm F3.5 A	Unknown / E+ £159 - £199
120 Insert	E+ / Mint- £39 - £59
220 Insert	E+ / E++ £25 - £59

Pentax 67 Series	
6x7 Mirror Up Complete + TTL Prism	E++ £599
6x7 Mirror Up Complete + 90mm Leaf	E+ £489
6x7 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + Prism	E+ £299
35mm F4.5 Fisheye Takumar	E+ / Mint- £379 - £499
45mm F4.5 Takumar	E+ / Mint- £349 - £449
75mm F4.5 Takumar	E+ £129 - £199
120mm F3.5 Soft Focus	E+ £199
135mm F4 Macro	E+ £249 - £299
135mm F4 Macro Takumar	Exc / E+ £129 - £149
165mm F2.8	Exc £199
200mm F4 Takumar	E+ £199
200mm F4 Takumar	As Seen / E++ £89 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £589 - £699
70-2x Rear Converter	E+ £79
Wistar 2x Converter	E+ £79
Plat Abellows	E+ / E++ £249 - £349
Plat Bellows	E++ £95

Pentax AF	
Z1 + F Body Only	E+ / E++ £79 - £89
MZ7 + 28-80mm	E++ £59
MZ5 + 28-80mm	E+ £79
MZ60 + 28-80mm	E++ £49
MZ30 + 28-80mm	E++ £35
MZ30 + 35-80mm	E+ £35
MZM + 35-80mm	E+ £39
MZM Body Only	E+ £39
SPXN Body Only	E++ £35 - £39
SPX Body Only	As Seen £39
SF7 + 28-80mm	E+ £39
1st Body Only	E+ £39
10-17mm F3.5-4.5 DA Fisheye	Mint- £369
16-45mm F4 DA ED AL	E+ £179
16-50mm F2.8 A* DA SDM	Mint- £299
17-70mm F4 DA AL (IF) SDM	Mint- £149
18-35mm F4 DA-5.6 DA AL	Mint- £39
24mm F2.8 SMC IF AL	E+ £499
28-70mm F4 DA AL	E+ / E++ £49 - £69
28-80mm F3.5-5.6 FA	E+ / E++ £39 - £49
31mm F1.8 AL Limited	Mint- £749
35-80mm F4-5.6 SMC F	E+ / E++ £19 - £25
35mm F2.8 SMC AL	Mint- £299
35mm F2.8 DA Limited Edition	Mint- £259
50mm F1.4 Limited Edition	Mint- £450
50mm F1.4 SMC FA	Mint- £229
80-200mm F4.7-5.6 F	Mint- £369
Sigma 10mm F2.8 EX DC Fisheye	E++ £59
Sigma 10-20mm F4-5.6 DC HSM	E++ £269
Sigma 50-500mm F4-6.3 Apo DG	E+ £479
Tamron 17-50mm F2.8 Di II	Mint- £199
Tamron 28-75mm F2.8 XR Di AF	Mint- £219
Tamron 28-200mm F3.8-5.6 XR	E+ £119
Tokina 19-35mm F3.5-4.5 AF	E++ £79
AF360F2G Flash	E++ £99
AF400FT2 Flash	E+ / E++ £49 - £89
AF500FT2 Flash	E+ / E++ £69 - £79

SB4 Speedlight	E+ £15
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SL4	E++ £35
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Olympus OM Series

OM2SP Black Body Only	E+ £79
OM2N Black Body Only	E+ £69
OM2N Chrome Body Only	As Seen / E+ £59 - £79
OM2 Chrome Body Only	E+ £69 - £79
OM1N Chrome Body Only	E+ £75
OM1 Chrome Body Only	E++ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM30 Chrome Body Only	E+ / E++ £35 - £39
OM10 Chrome Body + M Adapter	E+ £39
OM10 Chrome Body Only	E+ / E++ £29 - £39
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24mm F2.8 Zuiko	E+ £79
28mm F2.8 Zuiko	E++ £59 - £79
35-70mm F4 Zuiko	Exc £29 - £39
35-105mm F3.5-4.5 Zuiko	E+ £49 - £59
50mm F1.8 Zuiko	E+ £19
50mm F3.5 Macro Zuiko	E+ / E++ £75 - £119
50-250mm F5 Zuiko	E+ £349
65-200mm F4 Zuiko	E+ £39 - £49
80mm F4 Macro Zuiko	E+ / E++ £149 - £175
100mm F2.8 Zuiko	E+ £69
135mm F3.5 Zuiko	Exc / E+ £25 - £29
135mm F4.5 Macro Zuiko	E++ £149
180mm F2.8 Zuiko	E+ £349
300mm F4.5 Zuiko	E+ £129
F280 Flash	E+ £65
T10 Ringflash	E+ £39 - £49
T20 Flash	E+ / E+ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ / E++ £15 - £55
T45 Hammerhead Flash	E++ £175
Power Bounce Grip 2	E+ £39

Pentax 645 Series

645NII Body Only	E++ £599
645N + 45-85mm F4.5 FA	E+ / E++ £799
645 Body Only	E+ £149
Asat 30mm F4.5 Fisheye	E+ £249
33-55mm F4.5 AL FA	Mint- £1,299 - £1,399
45mm F4 SMC	E+ £379
45mm F2.5 A	E+ / E++ £229
45-85mm F4.5 A	E++ £289
45-85mm F4.5 FA	E++ £399
55mm F2.8 A	E++ £225
80-160mm F4.5 A	E+ / E++ £289 - £399
100-200mm F4.5 A	E+ £289
150mm F3.5 A	Unknown / E+ £159 - £199
120 Insert	E+ / Mint- £39 - £59
220 Insert	E+ / E++ £25 - £59

Pentax 67 Series	
6x7 Mirror Up Complete + TTL Prism	E++ £599
6x7 Mirror Up Complete + 90mm Leaf	E+ £489
6x7 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + Prism	E+ £299
35mm F4.5 Fisheye Takumar	E+ / Mint- £379 - £499
45mm F4.5 Takumar	E+ / Mint- £349 - £449
75mm F4.5 Takumar	E+ £129 - £199
120mm F3.5 Soft Focus	E+ £199
135mm F4 Macro	E+ £249 - £299
135mm F4 Macro Takumar	Exc / E+ £129 - £149
165mm F2.8	Exc £199
200mm F4 Takumar	E+ £199
200mm F4 Takumar	As Seen / E++ £89 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £589 - £699
70-2x Rear Converter	E+ £79
Wistar 2x Converter	E+ £79
Plat Abellows	E+ / E++ £249 - £349
Plat Bellows	E++ £95

Pentax AF	
Z1-P Body Only	E+/E++ £79 - £89
MZ7 + 28-80mm	E++ £59
MZ5 + 28-80mm	E+ £79
MZ60 + 28-80mm	E++ £49
MZ30 + 28-80mm	E++ £35
MZ30 + 35-80mm	E+ £35
MZM + 35-80mm	E+ £39
MZM Body Only	E+ £39
SPXN Body Only	E++ £35 - £39
SPX Body Only	As Seen £39
SF7 + 28-80mm	E+ £39
1st Body Only	E+ £39
10-17mm F3.5-4.5 DA Fisheye	E+ £39
16-45mm F4 DA ED AL	Mint- £179
16-50mm F2.8 A* DA SDM	E+ £299
17-70mm F4 DA AL (IF) SDM	Mint- £149
18-35mm F4 DA-5.6 FA AL	Mint- £39
24mm F2.8 SMC IF AL	E+ £499
28-70mm F4 FA AL	E+/E++ £49 - £69
28-80mm F3.5-5.6 FA	E+/E++ £39 - £49
31mm F1.8 AL Limited	Mint- £749
35-80mm F4-5.6 SMC F	E+/E++ £119
35mm F2 SMC FA AL	Mint- £299
35mm F2.8 DA Limited Edition	Mint- £259
43mm F1.9 FA Limited Edition	Mint- £450
50mm F1.4 SMC FA	Mint- £369
80-200mm F4-5.6 FA	E+ £559
100-400mm F2.8 EX DC Fisheye	Mint- £229
Sigma 10-20mm F4-5.6 DC HSM	E+ £479
Sigma 50-500mm F4-6.3 ApG DG	E+ £2479
Tamron 17-50mm F2.8 XR Di II	Mint- £199
Tamron 28-75mm F2.8 X Di AF	Mint- £219
Tamron 28-200mm F3.5-5.6 XR	E+ £119
Tokina 19-35mm F3.5-5.6 AF	E+ £299
AF400F2.8 Flash	E+/E++ £49 - £89
AF500F2.7 Flash	E+/E++ £69 - £89

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EOS 400 body	Exc++ £299
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EOS 4000 + Canon 18-55	Exc++ £199
EOS 4000 Body box	Mint- £149
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Nikon 25-50mm F1.8 AIS	Exc++ £349
Nikon 28mm F2.8 PC	Exc++ £599
Nikon 35mm F2.8 AI	Exc++ £149

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Rokinon 38-65mm F3.5 AI	Exc++ £149
Nikon 55mm F1.8 Nipkow	Exc++ £249
Nikon 105 F2.5 AIS	Exc++ £179
Nikon 105 F2.5 AI	Mint- £199

NIKON 35MM FILM SLR

Nikon 105 F4 AIS Micro	Exc++ £199
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Nikon PK-11 Tube	Exc++ £59
Nikon PK-12 Tube	Exc++ £99
Nikon PK-13 Tube	Exc++ £79

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Nikon PK 11, 12, 13 Tubes	Mint- £149
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Pentax SMC-M 50mm F1.4	Exc++ £149
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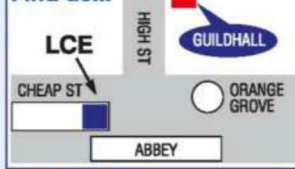
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

I AM WRITING this in an airport departure lounge in Milan as I'm about to leave Italy after a short visit. Believe it or not, this month's camera has only been in my hands for a little over 12 hours. I found it on a stall at a flea market just a few steps from our hotel. Not only is this a record time between buying and using a camera, but it's also the first time I've written anything more than a short text using my phone. Truly, I have arrived in the 21st century!

Bencini Milano: now there's a name to conjure with. Long before I knew what it meant, I remember seeing it emblazoned on a shiny metal camera in the 1960s. The Bencini company made many low-priced consumer cameras in the middle part of the last century. I've got several in my collection, and have used most of them. Although I packed a selection of film cameras for my trip, I left those at home. After all, taking a Bencini to Milan would have been like taking coals to Newcastle. However, I couldn't really pass up the chance of acquiring one of these design classics in its home city.

I'd barely started to examine the contents of the brown plastic case when the stallholder cheerfully said I could have it for €5 (around £4). It was past 6pm and people were packing up their wares. I suspect he wanted one last sale to close the day.

There's very little to go wrong with these models, and even though the Koroll II is one of the more sophisticated versions (with four apertures and three shutter speeds) it took me only a moment to confirm that everything seemed to be in order. While I was doing this, the seller was explaining that it would be impossible to use the camera as it took film. I'm sure he thought I had a screw loose when I took the back off and held it up to the light to watch the shutter open. I'm convinced he thought I was looking to see an image. I suppose I should be flattered that he may have assumed I was too young to have seen a camera that didn't have a little screen on the back!

I had packed a selection of film for this trip, and with storm clouds gathering and the light level falling I nipped back to the hotel and loaded up a roll of black & white Ilford Delta 400 Pro. Within 15 minutes of buying the



BOTH PICTURES © TONY KEMPLER

camera, I was back out on the streets.

It's at times like these that I really regret being a monoglot. It would have been great to have returned to the stall triumphantly, the camera loaded with film and ready to take the stallholder's photo to prove the point. As it was, I contented myself with some tourist shots of well-known Milanese landmarks, which was quite appropriate, really, given that family holiday snapshots would have been the staple diet for this type of camera in the 1960s when it was first sold. By this time, it was standard practice for snapshots to be enlarged from the negatives, as 35mm film was in the ascendancy and, as an amateur format, 120 rollfilm was on the decline. In earlier decades, contact prints would have been made from the 6x9cm negatives. These images were roughly the same size as the screens on today's smartphones on which so many family

photos are now viewed. As enlargement became the norm, while film remained relatively expensive, Bencini designed a way to squeeze 24 photographs out of a roll of 120 whose normal maximum capacity was 16. This was achieved by 'wasting' part of the width of the film and reducing the negative size to 3x4cm, which is slightly larger than a full-frame 35mm negative. That was plenty big enough for the modest size of enlargement that was needed for the photo album.

Back home, I developed the film in Ilfosol 3. I've scanned the full width, so you can see how the format works in this snapshot of my long-suffering wife Sandra, taken while we waited for the bus to take us to the airport. Arrivederci Milano! **AP**



To read more about Tony's 52 cameras project, visit 52cameras.blogspot.com. To see more photos from the Koroll II, visit www.flickr.com/tony_kemplen/sets/72157634265173159

Editorial

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